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THE GUIDE TO READING

EDITED BY
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AND OTHERS

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CONTENTS

PAGE

BOOKS FOR STUDY AND READING 1
By Lyman Abbott

ON BOOKS AND READING 17

THE GUIDE TO DAILY READING 79
By Asa Don Dickinson

GENERAL INDEX OF AUTHORS 163

GENERAL INDEX OF TITLES 197

BOOKS FOR STUDY AND READING

By LYMAN ABBOTT

BOOKS FOR STUDY AND READING

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There are three services which books may render in the home: they may be ornaments, tools, or friends.

I was told a few years ago the following story which is worth retelling as an illustration of the use of books as ornaments. A millionaire who had one house in the city, one in the mountains, and one in the South, wished to build a fourth house on the seashore. A house ought to have a library. Therefore this new house was to have a library. When the house was finished he found the library shelves had been made so shallow that they would not take books of an ordinary size. His architect proposed to change the bookshelves. The millionaire did not wish the change made, but told his architect to buy fine bindings of classical books and glue them into the shelves. The architect on making inquiries discovered that the bindings would cost more than slightly shop-worn editions of the books themselves. So the books were bought, cut in two from top to bottom about in the mid-

dle, one half thrown away, and the other half so placed upon the shelves that the handsome backs presented the same appearance they would have presented if the entire book had been there. Then the glass doors were locked, the key to the glass doors lost, and sofas and chairs and tables put against them. Thus the millionaire has his library furnished with handsome bindings and these I may add are quite adequate for all the use which he wishes to make of them.

This is a rather extreme case of the use of books as ornaments, but it illustrates in a bizarre way what is a not uncommon use. There is this to be said for that illiterate millionaire: well-bound books are excellent ornaments. No decoration with wall paper or fresco can make a parlor as attractive as it can be made with low bookshelves filled with works of standard authors and leaving room above for statuary, or pictures, or the inexpensive decorations of flowers picked from one's own garden. I am inclined to think that the most attractive parlor I have ever visited is that of a bookish friend whose walls are thus furnished with what not only delights the eye, but silently invites the mind to an inspiring companionship.

More important practically than their use as ornaments is the use of books as tools. Every professional man needs his special tools—the

lawyer his law books, the doctor his medical books, the minister his theological treatises and his Biblical helps. I can always tell when I go into a clergyman's study by looking at his books whether he is living in the Twentieth Century or in the Eighteenth. Tools do not make the man, but they make his work and so show what the man is.

Every home ought to have some books that are tools and the children should be taught how to use them. There should be at least an atlas, a dictionary, and an encyclopædia. If in the evening when the family talk about the war in the Balkans the father gets out the atlas and the children look to see where Roumania and Bulgaria and Greece and Constantinople and the Dardanelles are on the map, they will learn more of real geography in half an hour than they will learn in a week of school study concerning countries in which they have no interest. When there is reading aloud in the family circle, if every unfamiliar word is looked up in a dictionary, which should always lie easily accessible upon the table, they will get unconsciously a widening of their vocabulary and a knowledge of the use of English which will be an invaluable supplement to the work of their teacher of English in the school. As to cyclopædias they are of all sizes from the little six-volumed cy-

clopædia in the Everyman's Library to the twenty-nine volumed Encyclopædia Britannica, and from the general cyclopædia with more or less full information on every conceivable topic to the more distinctive family cyclopædia which covers the life of the household. Where there are children in the family the cyclopædia which covers the field they are most apt to be interested in—is the best one to begin with. After they have learned to go to it for information which they want, they will desire a more general cyclopædia because their wants have increased and broadened.

So much for books as ornaments and as tools. Certainly not less important, if comparisons can be made I am inclined to say more important, is their usefulness as friends.

In Smith College this distinction is marked by the College authorities in an interesting and valuable manner. In the library building there is a room for study. It is furnished with a number of plain oak or walnut tables and with chairs which do not invite to repose. There are librarians present to get from the stacks the special books which the student needs. The room is barren of ornament. Each student is hard at work examining, comparing, collating. She is to be called on to-morrow in class to tell what she has learned, or next week to hand in a thesis.

the product of her study. All eyes are intent upon the allotted task; no one looks up to see you when you enter. In the same building is another room which I will call The Lounge, though I think it bears a different name. The books are upon shelves around the wall and all are within easy reach. Many of them are fine editions. A wood fire is burning in the great fireplace. The room is furnished with sofas and easy chairs. No one is at work. No one is talking. No! but they are listening—listening to authors whose voices have long since been silent in death.

In every home there ought to be books that are friends. In every day, at least in every week, there ought to be some time which can be spent in cultivating their friendship. This is reading, and reading is very different from study.

The student has been at work all the morning with his tools. He has been studying a question of Constitutional Law: What are the powers of the President of the United States? He has examined the Constitution; then Willoughby or Watson on the Constitution; then he turns to the Federalist; then perhaps to the Constitutional debates, or to the histories, such as Von Holst's Constitutional History of the United States, or to treatises, such as Bryce's American Commonwealth. He compares the different

opinions, weighs them, deliberates, endeavors to reach a decision. Wearied with his morning pursuit of truth through a maze of conflicting theories, he puts his tools by and goes to dinner. In the evening he sits down in the same library for an hour with his friends. He selects his friend according to his mood. Macaulay carries him back across the centuries and he lives for an hour with The Puritans or with Dr. Samuel Johnson. Carlyle carries him unharmed for an hour through the exciting scenes of the French Revolution; or he chuckles over the caustic humor of Thackeray's semi-caricatures of English snobs. With Jonathan Swift as a guide he travels with Gulliver into no-man's land and visits Lilliput or Brobdingnag; or Oliver Goldsmith enables him to forget the strenuous life of America by taking him to "The Deserted Village." He joins Charles Lamb's friends, listens to the prose-poet's reveries on Dream Children, then closes his eyes and falls into a reverie of his own childhood days; or he spends an hour with Tennyson, charmed by his always musical but not often virile verse, or with Browning, inspired by his always virile but often rugged verse, or with Milton or Dante, and forgets this world altogether, with its problems and perplexities, conveyed to another realm by these spiritual guides; or he turns to the autobiography of one

of the great men of the past, telling of his achievements, revealing his doubts and difficulties, his self-conflicts and self-victories, and so inspiring the reader to make his own life sublime. Or one of the great scientists may interpret to him the wonders of nature and thrill him with the achievements of man in solving some of the riddles of the universe and winning successive mastery over its splendid forces.

It is true that no dead thing is equal to a living person. The one afternoon I spent in John G. Whittier's home, the one dinner I took with Professor Tyndall in his London home, the one half hour which Herbert Spencer gave to me at his Club, mean more to me than any equal time spent in reading the writings of either one of them. These occasions of personal fellowship abide in the memory as long as life lasts. This I say with emphasis that what I say next may not be misunderstood—that there is one respect in which the book is the best of possible friends. You do not need to decide beforehand what friend you will invite to spend the evening with you. When supper is over and you sit down by the evening lamp for your hour of companionship, you give your invitation according to your inclination at the time. And if you have made a mistake, and the friend you have invited is not the one you want to talk to, you can "shut him

up" and not hurt his feelings. Remarkable is the friend who speaks only when you want to listen and can keep silence when you want silence. Who is there who has not been sometimes bored by a good friend who went on talking when you wanted to reflect on what he had already said? Who is there who has not had his patience well nigh exhausted at times by a friend whose enthusiasm for his theme appeared to be quite inexhaustible? A book never bores you because you can always lay it down before it becomes a bore.

Most families can do with a few books that are tools. In these days in which there is a library in almost every village, the family that has an atlas, a dictionary, and a cyclopædia can look to the public library for such other tools as are necessary. And we can depend on the library or the book club for books that are mere acquaintances—the current book about current events, the books that are read to-day and forgotten to-morrow, leaving only a residuum in our memory, the book that, once read, we never expect to read again. In my own home this current literature is either borrowed and returned or, if purchased, as soon as it has been used is passed along to neighbors or to the village library. Its room is better than its company on my over-crowded book shelves.

But books that are friends ought to abide in the home. The very form of the book grows familiar; a different edition, even a different copy, does not quite serve the same friendly purpose. If the reader is wise he talks to his friend as well as listens to him and adds in pencil notes, in the margin or on the back pages of the book, his own reflections. I take up these books marked with the indications of my conversation with my friend and in these pencilled memoranda find an added value. Sometimes the mark emphasizes an agreement between my friend and me, sometimes it emphasizes a disagreement, and sometimes it indicates the progress in thought I have made since last we met. A wisely marked book is sometimes doubled in value by the marking.

Before I bring this essay to a close, already lengthened beyond my predetermined limits, I venture to add four rules which may be of value at least to the casual reader.

For reading, select the book which suits your inclination. In study it is wise to make your will command your mind and go on with your task however unattractive it may prove to you. You may be a Hamiltonian, and Jefferson's views of the Constitution may repel you, or even bore you. No matter. Go on. Scholarship requires persistence in study of matter that re-

pels or even bores the student. You may be a devout believer and Herbert Spencer repellent. Nevertheless, if you are studying you may need to master Herbert Spencer. But if you are reading, read what interests you. If Scott does not interest you and Dickens does, drop Scott and read Dickens. You need not be any one's enemy; but you need not be a friend with everybody. This is as true of books as of persons. For friendship some agreement in temperament is quite essential.

Henry Ward Beecher's application of this principle struck me as interesting and unique. He did a great deal of his reading on the train in his lecture tours. His invariable companion was a black bag and the black bag always contained some books. As I am writing from recollection of a conversation with him some sixty years ago my statement may lack in accuracy of detail, but not, I think, in essential veracity. He selected in the beginning of the year some four departments of reading, such as Poetry, History, Philosophy, Fiction, and in each department a specific course, such as Greek Poetry, Macaulay's History, Spencer's Philosophy, Scott's Novels. Then he read according to his mood, but generally in the selected course: if poetry, the Greek poets; if history, Macaulay; if philosophy, Spencer; if fiction, Scott. This gave at

once liberty to his mood and unity to his reading.

One may read either for acquisition or for inspiration. A gentleman who has acquired a national reputation as a popular lecturer and preacher, formed the habit, when in college, of always subjecting himself to a recitation in all his serious reading. After finishing a chapter he would close the book and see how much of what he had read he could recall. One consequence is the development of a quite marvelous memory, the results of which are seen in frequent and felicitous references in his public speaking to literature both ancient and modern.

He who reads for inspiration pursues a different course. If as he reads, a thought expressed by his author starts a train of thought in his own mind, he lays down his book and follows his thought wherever it may lead him. He endeavors to remember, not the thought which the author has recorded, but the unrecorded thought which the author has stimulated in his own mind. Reading is to him not an acquisition but a ferment. I imagine from my acquaintance with Phillips Brooks and with his writings that this was his method.

I have a friend who says that he prefers to select his authors for himself, not to have them selected for him. But he has money with which

to buy the books he wants, a room in which to put them, and the broad culture which enables him to make a wise selection. Most of us lack one at least of these qualifications: the money, the space, or the knowledge. For most of us a library for the home, selected as this Pocket Library has been, has three great advantages: the cost is not prohibitive; the space can easily be made in our home for the books; and the selection is more wisely made than any we could make for ourselves. For myself I should be very glad to have the editors of this series come into my library, which is fairly large but sadly needs weeding out, give me a literary appraisal of my books, and tell me what volumes in their respective departments they think I could best dispense with to make room for their betters, and what their betters would be.

To these considerations, in favor of such a home library as this, may be added the fact that the books are of such a size that one can easily put a volume in his pocket when he is going on a train or in a trolley car. For busy men and women often the only time for reading is the time which too many of us are apt to waste in doing nothing.

Perhaps the highest use of good books is their use as friends. Such a wisely selected group of friends as this library furnishes is an invaluable

addition to any home which receives it and knows how to make wise use of it. I am glad to have the privilege of introducing it and hope that this introduction may add to the number of homes in which it will find a welcome.

ON BOOKS AND READING

ON BOOKS AND READING

If everybody could read all of the books that have ever been published and still have time left over to lead a normal life devoted to other interests, there would be little need for universities, pocket or otherwise. But as matters stand there are so many books being published that if a man set out to keep up with the ones that are coming off the presses now, disregarding the past completely, he would have to read some twenty-odd volumes a day without stopping for Sundays. If he disregarded the present and turned to the past, he would be faced with quite as bewildering an array. The big signposts—names like Shelley and Keats and Dickens and Thackeray—are by themselves no great help, for Shelley wrote a good deal of rather bad poetry and so did Keats, and Dickens wrote much that is not so good as the rest and so did Thackeray.

If you have ever tried to select the ten volumes that you would take with you if you were going to be wrecked on a desert island (and if you have not, do it now) you know already

something of the difficulties which pile up in front of the editors of a set of volumes like the Pocket University. The books that you would take this year are not the ones that you would have taken last year nor the ones that you would take next year, nor the year after, nor five years from now in either direction, backward or forward; and they would not be the same if you were to be there ten years that they would if you were to be there only ten months. "It would take me so long to choose," says one very pert reader, "that I should miss the boat and not get wrecked."

This very immensity of the field of literature which makes it necessary for the untrained reader to turn for guidance to scholars like Dr. Van Dyke is one of its main delights, for it is not possible ever to exhaust it or, with proper direction, ever to become bored. It is a field so rich and vast that while one travels along from delight to delight he goes also with the chance of finding something gloriously new—something that opens up a whole new world, and though it happens a thousand times it is as wonderful the thousandth time as it was the first. Keats has described the sensation, and this, by the way, is one of the most blessed uses of poets—to set down in wingéd words the things the rest of us think and feel but cannot say. The book that did it

for him (or one of the books, for Keats was a great reader and it must have happened to him several times) was a translation of Homer made by an Elizabethan poet, George Chapman, who was enough of a person in his day for Shakespeare to speak of him as a rival. Chapman died nearly two hundred years before Keats was born, so that the book, even in this translation, was old when Keats got it, but when the perfect reader and the perfect book come together the limits of time and space vanish. "The old is new and the new is old . . . beauty is beyond the touch of time."

Says Keats:

"Then I felt like some watcher of the skies
When a new planet swims into his ken;
Or like stout Cortez when with eagle eyes
He stared at the Pacific—and all his men
Look'd at each other with a wild surmise—
Silent, upon a peak in Darien."

This brings us to another parenthetical observation about poetry, or, for that matter, about literature. Its object is not to instruct, though it may do so. If Keats had been writing his sonnet as an exercise in history, his mark, we are afraid, would have been below passing, for he gives Cortez credit for doing what Balboa did. But the feeling is the same, regardless of the

name, and the sonnet is none the less great because of its blemish.

Different books bring this feeling of discovery and exaltation to different readers. Wordsworth, for instance, did it for John Stuart Mill. "At the age of twenty-one," we quote from John Macy's account, "precociously far advanced in his study of economics and philosophy, he found himself dejected and with no clear outlook upon life. He had often heard of the uplifting power of poetry, and read the whole of Byron, but Byron did him no good. He took up Wordsworth's poem 'from curiosity, with no expectation of mental relief. I found myself at once better and happier as I came under their influence.' The reading of Wordsworth was the immediate occasion, though not the sole cause, of a complete change in his way of thinking, and his new way of thinking led him into life-long associations with other great men."

Wordsworth did in a measure the same thing for the late Walter Hines Page, bringing to him, among other friends, Sir Edward Grey. "I could never mention a book that I liked that Mr. Page had not read and liked too," Sir Edward Grey once remarked to Mr. Page's biographer, Burton J. Hendrick, and Mr. Hendrick speaks especially of the enthusiasm of both men for Wordsworth's poetry. Keats is another

poet of whom Mr. Page spoke with gratitude. "Golf and poets are fine medicine," he wrote in a letter to his son during the blackest days of the war. "I read Keats the other day with entire forgetfulness of the guns."

Not always is it a poet who lifts the reader to a peak in Darien, and most of us are not Keats nor John Stuart Mill nor Walter Hines Page after we get there. But that does not make our own experiences with books any the less profound or any the less important. One member in the Fellowship of Keats or in the Fellowship of Wordsworth is in as good standing as another, and if the Fellowship belongs to Longfellow or Burns it does not matter. The sense of brotherhood is much the same.

It seems strange to those who read to think that thousands have never felt the intense delight which they have in reading and in sharing the books that they have enjoyed. Out of the 82,700,000 in the United States, ten years of age and over, there are 4,900,000 who can neither read nor write, to whom all books are as nothing. (We often wonder what they do with their time.) Out of the 77,800,000 left there are—we cannot be sure how many thousand—to whom the world of books is as deep a blankness as the world of music is to some others. "I ain't cultured up in music," said such a one

after she had spent an evening listening to a Josef Hoffman concert. "If he's struck a tune yet I ain't heard it." Thousands—no, the millions —that are left are the book-lovers, all of them "cultured up" in varying degrees, not one of them "cultured all the way up." It would take several life times for any one to be that. For culture, like mercy and truth and justice, is infinite.

It takes a certain amount of training for most people to appreciate books just as it takes a certain amount of training for most of them to appreciate music. One has to hear an opera three times before one knows it and one has to handle good books, say the classics, (odious term smelling of dust and chalk and the school room, but there is none to take its place) for a while to get the feel of them before one is at home with them. This feeling of familiarity or at-homeness is essential to the proper enjoyment of a book. Literature interprets life, but it has to interpret it in terms that the reader can understand. In other words, it has to touch the reader's own experience.

Dr. C. Alphonso Smith in his preface to his autobiography of O. Henry gives an interesting example of the way it works out. Keats probably would have meant nothing to this man, but the great short story writer did as much for him as Keats has done for some others.

"Travelling a few years ago through a Middle Western State, during an intolerable drought," writes Dr. Smith, "I fell into conversation with a man the burden of whose speech was, 'I've made my pile and now I'm going away to live.' He was plainly an unlettered man but by no means ignorant. He talked interestingly, because genuinely, until he put the usual question: 'What line of goods do you carry?' When I had to admit my unappealing profession his manner of speech became at once formal and distant. 'Professor,' he said, after a painful pause, 'Emerson is a very elegant writer, don't you think so?' I agreed, and also agreed, after another longer and more painful pause, that Prescott was a very elegant writer. These two names plus 'elegant' seemed to exhaust his available supply of literary allusion. 'Did you ever read O. Henry?' I asked. At the mention of the name his manner changed instantly and his eyes moistened. Leaning far over he said: 'Professor, that literature, *that's literature, that's* REAL *literature.*' He was himself again now. The mask of affectation had fallen away, and the appreciation and knowledge of O. Henry's work that he displayed, the affection for the man that he expressed, the grateful indebtedness that he was proud to acknowledge for a kindlier and more intelligent sympathy

with his fellowmen showed plainly that O. Henry was the only writer who had ever revealed the man's better nature to himself."

The reason that little boys love the Nick Carter stories (and this is not as far a jump from great poetry and great prose as it seems, as you will discover if you read to the end of the paragraph) is because they can see themselves in their hero, and the reason they hate so many of the books they are told to read is because they are too remote from what they know about life and from what they hope life is going to be like when they get out where they can see more of it. In one of his most engaging books "A Plea for Old Cap Collier" (and the work of Old Cap Collier, if you have never heard of it, belongs on the shelf with "Tombstone Dick," "Redtop Rube," "The Desperate Dozen," "Arizona Joe," and "Old Grizzly Adams, the Bear Tamer") Irvin S. Cobb makes a plea for the dime novel or the *nickul library*. If I had a boy (we paraphrase Mr. Cobb) about twelve or fourteen years old, I would give him the best of the collected works of Nick Carter and Cap Collier and Nick Carter, Jr., and Frank Reade, and I would buy a certain paper-backed volume dealing with the life of the James boys—not Henry and William, but Jesse and Frank— and I would confer the whole lot of them upon that

offspring of mine and I would say to him: "'Here, my son, is something for you; a rare and precious gift. Read these volumes openly. Never mind the crude style in which most of them are written. . . . Read them for the thrills that are in them. Read them, remembering that if this country had not had a pioneer breed of Buckskin Sams and Deadwood Dicks we should have had no native school of dime novelists. Read them for their brisk and stirring movement; for the spirit of outdoor adventure and life which crowds them; for their swift but logical processions of sequences; for the phases of pioneer Americanism they rawly but graphically portray, and for their moral values. Read them along with your Coopers and your Ivanhoe and your Mayne Reids. Read them through, and perhaps some day, if fortune is kinder to you than ever it was to your father, with a background behind you and a vision before you, you may be inspired to sit down and write a dime novel of your own almost good enough to be worthy of mention in the same breath with the two greatest adventure stories—dollar-sized dime novels is what they really are—that ever were written; written, both of them, by sure-enough writing men, who, I'm sure, must have based their moods and their modes upon the memories of the dime novels which they, they

in their turn, read when they were boys of your age.

"'I refer, my son, to a book called Huckleberry Finn, and to a book called Treasure Island.'"

We have heard it said, and always, curiously enough, by those who have spent their own lives among good books and are therefore in no position to judge, that it is better to read bad books than to read no books at all because it gets one into the habit of reading—which is about as sensible as to say that a bad marriage is better than no marriage at all because it gets one into the habit of marrying. Mr. Cobb's plea does not contradict this. Most of it is devoted to proving that the old-fashioned dime novel (please note "old-fashioned") was an excellent book of its kind for the purpose it served.

To get the best out of books one should begin to read early, but it is just as well to keep in mind this other fact, which is no less true, that "no matter where you are going you have to start from where you are."

Some of the books by which a reader develops, and an intelligent reader is always developing, he outgrows. Other books are eternal in their interest. "I know there are persons," says John Macy, "who pretend that the sentimentality of Dickens destroys their interest in

him. I once took a course with an over-refined, imperfectly educated college professor of literature who advised me that in time I should outgrow my liking for Dickens. It was only his way of recommending to me a kind of fiction I had not learned to like. In time I did learn to like it but I did not outgrow Dickens."

But, nevertheless, certain people do outgrow certain books. Macy did not out grow Dickens but his teacher did. Every book ought to prepare the way for another book, and if the first one loses its usefulness it makes no difference. A man is not reproached for going back on the friends that helped him—if the friends were books, and it is true that there are some books, like Cooper's novels, to give one of the most frequently cited instances, which should be read before one becomes too critical. Mark Twain in an amusing essay has pointed out the defects which make Cooper a youngster's rather than an adult's author.

"He saw nearly all things," according to Mark, in a moment of exasperation caused by the unconsidered academic praise which had been heaped upon the author of the *Leatherstocking Tales,* "as through a glass eye, darkly. . . . In the *Deerslayer* tale Cooper has a stream which is fifty feet wide where it flows out of a lake; it presently narrows to twenty as it

meanders along for no given reason, and yet when a stream acts like that it ought to be required to explain itself. Fourteen pages later the width of the brook's outlet from the lake has suddenly shrunk thirty feet and become 'the narrowest part of the stream.' This shrinkage is not accounted for. The stream has a bend in it, a sure indication that it has alluvial banks and cuts them; yet these bends are only thirty and fifty feet long. If Cooper had been a nice and punctilious observer he would have noticed that the bends were oftener nine hundred feet long than short of it.

"Cooper made the exit of that stream fifty feet wide, in the first place, for no particular reason; in the second place, he narrowed it to less than twenty to accommodate some Indians. He bends a 'sapling' to the form of an arch over this narrow passage, and conceals six Indians in its foliage. They are 'layin' for a settler's scow or ark which is coming up the stream on its way to the lake; it is being hauled against the stiff current by a rope whose stationary end is anchored in the lake; its rate of progress cannot be more than a mile an hour. Cooper describes the ark, but pretty obscurely. In the matter of dimensions 'it was little more than a modern canal boat.' Let us guess then, that it was about one hundred and forty feet long. It

was 'of greater breadth than common.' Let us guess then, that it was about sixteen feet wide. This leviathan had been prowling down bends which were but a third as long as itself and scraping between banks where it had only two feet of space to spare on each side. We cannot too much admire this miracle."

This is an extreme example, and Mark Twain's professional pride as an ex-river-boat man as well as his pride as an author was touched. Most readers would have been so interested in the Indians that they would have paid no attention to the stream. The story's the thing. And the usual experience with the books that make up the best of the world's literature is that which Mr. Benét describes in a poem called "Books et Veritas":

"When I was a sprig and my standards were low
Uncritical, unautocratic,
I used to exult in Jack London and Poe,
Which I read in bed, bathroom, and attic.
Alas, that's the truth of my terrible youth.
Such the books I thought away above par.
Gee, I thought they were great, in my juvenile state. . . .
And I still am convinced that they are."

Every book leads, if you let it have its way, to another book. "The best guide to books is a

book itself," says Dr. Maurice Francis Egan in his "Confessions of a Booklover." "It clasps hands with a thousand other books." If you doubt it, take, for example, the first selection from Macaulay in Volume II, "The Task of the Modern Historian," an essay so short that it covers scarcely nineteen pages; and yet if you were to follow every trail indicated in it you would find almost a life time of reading spread out before you. It was written a hundred years ago when Macaulay himself was the modern historian, but it switches us at once to our modern historians, Philip Guedalla, Lytton Strachey, Albert Beveridge, H. G. Wells, Hendrick Van Loon, and others. Philip Guedalla links himself with that other brilliant member of his own race, Benjamin D'Israeli, who made himself so conspicuous a figure in English politics in the nineteenth century, Lytton Strachey connects with all other biographers of Queen Victoria and with all other "Eminent Victorians," Beveridge's "Life of Marshall" sends one back to early American history, to memoirs of Burr and Jefferson, Adams and Hamilton, Wells carries one along for a while through other books of his own and then tosses him off into philosophy, or, if one stops with the "Outline of History" or with "The Story of Mankind" by Van Loon he will find in the books to which these two vol-

umes point the way enough reading to keep him busy for something like four score years or more.

The paths which a book opens depend, of course, upon the reader. To a scholarly person Macaulay might link himself with the members of his own generation rather than ours, to an historian he might connect with Hume and Gibbon, and to the general reader he will do whatever the reader is ready to have him do.

The first historian Macaulay mentions is not a modern but an ancient, the father of them all, the author of the first outline of history that was ever written, Herodotus. Herodotus may lead simply to the other outlines—the trails in bookland cross and recross, and for every thousand paths leading away from a good book there are a thousand more leading back to it—or he may unlock the door to the literature of Greece or to that of Egypt, old Egypt or modern, whichever the reader prefers. The book that sent this particular reader to Herodotus was a modern novel, "The Spartan," by Caroline Dale Snedeker, which tells the story of Aristodemos, the only survivor of the three hundred who were with Leonidas at Thermopylæ. Mrs. Snedeker's story was inspired by the three or four short paragraphs in which Herodotus gives an account of the conflict at Thermopylæ and of the

later conflict at Platæa when the Spartan redeemed the disgrace which had fallen upon him because his people thought that he had deserted. This took us—but there is no use going on, for there is no stopping place. This is enough to indicate that the key to all literature and all history may lie in the life and work of a single man. The Pocket University consists of twenty-two volumes. With each one of them "clasping hands with a thousand other books" it contains 22,000 volumes. This means that it gives you 22,000 chances of finding a gate that will lead you into an enchanted land.

Since books contain a record of all man's thoughts since he first learned to set them down it would seem at first as if a terrific lot of thinking had been done, but this is not true. Out of the millions of books there are only a few thousand that are important; and the object of schools and universities and reading guides and book reviews is to sift the important ones from the others and classify them so that busy people can get at them with as little waste of time as possible. One can feel fairly secure with Macaulay as a guide or with the author of any other great book or with any person of taste and wide experience in reading. Such are the men who made the selections for the Pocket University, all of them men whose many, many years

spent among the books that make up our literature (for it is literature as distinct from science and other branches of writing with which we are concerned), with special years spent upon some special group of books that has made them experts in judging what is good and what is bad.

It is a wonderful profession, that of book guide, if we are to believe Mr. Mifflin, Christopher Morley's prince of booksellers, proprietor of "The Haunted Bookshop." "Certainly," he says, "running a second-hand bookstore (this is the vantage point from which he works) is a pretty humble calling, but I've mixed a grain of glory with it, in my own imagination at any rate. You see, books contain the thoughts and dreams of men, their hopes and strivings and all their immortal parts. It's in books that most of us learn how splendidly worth while life is. . . . Books are the immortality of the race, the father and mother of most that is worth while cherishing in our hearts. To spread good books about, to sow them on fertile minds, to propagate understanding and a carefulness of life and beauty, isn't that a high enough mission for a man? . . .

"Long ago I fell back on books as the only permanent consolers. They are the one stainless and unimpeachable achievement of the human

race. It saddens me to think that I shall have to die with thousands of books unread that would have given me an unblemished happiness. I will tell you a secret. I have never read *King Lear,* and have purposely refrained from doing so. If I were ever very ill I would only need to say to myself 'You can't die yet, you haven't read *Lear.*' That would bring me around. I know it would."

"Living in a bookshop (we select again at random from 'The Haunted Bookshop') is like living in a warehouse of explosives. Those shelves are ranked with the most furious combustibles in the world—the brains of men. I can spend a rainy afternoon reading, and my mind works itself up to such a passion and anxiety over mortal problems as almost unmans me. It is terribly nerveracking. Surround a man with Carlyle, Emerson, Thoreau, Chesterton, Shaw, Nietszche, and George Ade—would you wonder at his getting excited? What would happen to a cat if she had to live in a room tapestried with catnip? She would go crazy!"

But Mr. Mifflin is no dogmatist when it comes to classifying good books. "There is no such thing, abstractly, as a 'good book,'" in his opinion. "A book is good only when it meets some human hunger or refutes some human error. A book that is good for me would very

likely be punk for you." If your mind needs phosphorus Mr. Mifflin recommends one thing, if it needs a whiff of "strong air, blue and cleansing, from hilltops and primrose valleys" he recommends something else, and if it needs a tonic of iron and wine he has something else still to recommend. ". . . There is no man," this is a firm conviction of Mr. Mifflin's, "so grateful as the man to whom you have given just the book his soul needed. . . ."

We know a young lady—this is *apropos* of "good" books wherein we are no more of a dogmatist than Mr. Mifflin—who says that the way she tells whether a poem she has read once and thinks is great is really great or not is to read it over the second time, and if her knees tingle as much then as they did at first she is sure. It is an infallible test. Here is another. Hugo Alfven, the Swedish composer, says that to him "reading Selma Lagerlöf is like sitting in the dusk of a Spanish cathedral . . . afterward one does not know whether what he has seen is dream or reality, but certainly he has been on holy ground." If a book or a poem or a story or anything else that is written gives you this feeling, never mind what anybody else says about it, it is good, and it is not necessary to have a "guide" to tell you so.

The number of books that one has is not im-

portant. One of the most frightful libraries we know is a big one, and one of the most charming consisted of a single book. The book (we shall take the second library first) belonged to a little German girl who worked out West in a Quarryman's Hotel. O. Henry tells the story in "A Chaparral Prince," and this is the way he describes the little girl the night after her library was taken away from her:

The day's work was over. "Heavy odours of stewed meat, hot grease, and cheap coffee hung like a depressing fog about the house.

"Lena lit the stump of a candle and sat limply upon her wooden chair. She was eleven years old, thin and ill-nourished. Her back and limbs were sore and aching. But the ache in her heart made the biggest trouble. The last straw had been added to the burden upon her small shoulders. They had taken away Grimm. Always, at night, however tired she might be, she had turned to Grimm for comfort and hope. Each time had Grimm whispered to her that the prince or the fairy would come and deliver her out of the wicked enchantment. Every night she had taken fresh courage and strength from Grimm.

"To whatever tale she read she found an analogy in her own condition. The woodcutter's lost child, the unhappy goose girl, the persecuted

step-daughter, the little maiden imprisoned in the witch's hut—all these were but transparent disguises for Lena, the overworked kitchen-maid of the Quarryman's Hotel. And always when the extremity was direst came the good fairy or the gallant prince to the rescue.

"So, here in the ogre's castle, enslaved by a wicked spell, Lena had leaned upon Grimm and waited, longing for the powers of goodness to prevail. But on the day before Mrs. Maloney had found the book in her room and had carried it away, declaring sharply that it would not do for servants to read at night: they lost sleep and did not work briskly the next day. Can anyone only eleven years old, living away from one's mama, and never having any time to play, live entirely deprived of Grimm? Just try it once and you will see what a difficult thing it is."

Leona decided that it was too difficult for her —but that has nothing to do with the other library, the frightful one. It is described in "Vera" by "Elizabeth." Wemyss, who owned it, had brought his second wife, Lucy, back to his home where he had lived with his first wife, Vera. They were in the room which contained the library.

"The other end was filled with bookshelves from floor to ceiling, and the books, in neat rows and uniform editions, were packed so tightly in

the shelves that no one but an unusually determined reader would have the energy to wrench one out. Reading was evidently not encouraged, for not only were the books shut in behind glass doors, but the doors were kept locked and the key hung on Wemyss's watch chain——" a forbidding library, owned, one does not need to know any more about him than this, by a forbidding and unlikable man.

Lucy, on the contrary, "was accustomed to the most careless familiarity in intercourse with books, to books loose everywhere, books overflowing out of their shelves, books in every room, instantly accessible books, friendly books, books used to being read aloud, with their hospitable pages falling open at a touch.

"She was one of those who don't like the feel of prize books in their hands, and all of Wemyss's books might have been presented as prizes to deserving school boys. They were handsome; their edges—she couldn't see them, but she was sure—were marbled. They wouldn't open easily, and one's thumbs would have to do a lot of tiring holding while one's eyes tried to peep at the words tucked away toward the central creases. These were books with which one took no liberties. She couldn't imagine idly turning their pages in some lazy position out on the grass. Besides, their pages

wouldn't be idly turned; they would be, she was sure, obstinate with expensiveness, stiff with the leather and gold of their covers."

This is how the second wife felt about Wemyss's library, of which he himself was so very proud. The first wife was dead but the books in her room bore expressive testimony to the way it had affected her—Hardy and Charlotte Brontë, dozens of Baedeker's and other guide books and piles of time tables. "These books suggested such a tiredness, such a—yes, such a wish for escape. . . . There was more Hardy,—all of the poems this time in one volume. There was Pater—*The Child in the House* and *Emerald Uthwart*— . . . that peculiar dwelling on death in them, that queer, fascinated inability to get away from it, that beautiful but sick wistfulness. . . . There was a book called *In the Strange South Seas;* and another about some island in the Pacific; and another about life in the desert; and one or two others, more of the flamboyant guide-book order, describing remote, glowing places. . . ."

The most interesting libraries we know are those which have grown naturally out of the personalities of their owners and have developed as those personalities have developed. One such is that of an artist who, in addition to the back-

ground of general literature (always there is the background of general literature) has a collec-lection of lovely illustrated books, Arthur Rackham's, Kay Neilson's, Cecil Alden's, Jessie Wilcox Smith's, and many others. This library has had to grow slowly because the artist, like most of us, has to spend part of her money for shoes and bread, and because the kinds of books she wants are expensive. But every volume in it speaks eloquently of the precious fact that it has been used. Another library is that of a young man who collects first editions of writers of the sea—McFee, Masefield, and Conrad. This is the expression of a highly refined taste of the sort which can come only after one has read widely—else one could not know these books for the rare and priceless items they are. No less interesting is the library of a cultivated young Spaniard who has been in this country only four or five years. The Modern Business Library, three or four shelves of books devoted to hydraulics and other allied subjects of special use to engineers—the young man is himself an engineer—are his foundation, but in addition to these, his dray-horse books, he has several shelves of others, books which he reads for pleasure, Renan's "Life of Jesus," The Oxford Book of English Verse, the Oxford Book of Spanish Verse, and the Oxford Book of French Verse,

Professor James Harvey Robinson's "The Mind in the Making" and "The Humanizing of Knowledge," Havelock Ellis's "The Dance of Life," Christopher Morley's "Where the Blue Begins," Edna St. Vincent Millay's "Second April," Spinoza's "Ethics" with an introduction by George Santayana, and many other volumes, all indicating an elert and eager and honest desire for good books and a keen appreciation of what is best in them.

Nearly all authors have widely varied and constantly growing libraries. William McFee used to carry part of his with him every time he set out to sea, even when the only place he had to keep the books was on a shelf above his desk. "Never have we met in any walk of life a man of such wide and diversified reading," says Harry E. Maule in a biographical sketch of Mr. McFee. "And of all the book-shelves above the desks of chief engineers sailing the seven seas we venture that none of them has seen so formidable an array of titles as come and go on the voyages of Chief Engineer McFee. The latest technical works on marine engineering you are bound to find. Sandwiched in between a treatise on steam turbines and the report of the proceedings of the Institute of Mechanical Engineers, you will find not only a startling selection of the new books, and per-

haps some copies of the *Saturday Evening Post,* but a list of classics which would stagger the most voracious book hound. The interesting part is that they change every trip. Each time he sails he buys a new collection for reading at sea. And, mind you, he has been doing this for ten or fifteen years. One of his letters written in 1912 speaks of Sallust, Florus Paterculus, Livy, Gibbon, Shakespeare, Horace, Balzac, Tolstoy, Whitman, Goethe, and Emerson. This array was fodder for one Mediterranean voyage."

As for the volume that has influenced him most, it is the one that many another author would acknowledge if he were equally frank.

"Upon what," asked a salesman one day picking up a copy of "Command" which lay on a settee near the author, "is this based? It looks like a good book."

"Largely," answered Mr. McFee with a twinkle in his eye, "upon Webster's Unabridged."

Even with an author like Ellen Glasgow, whose life, compared with that of McFee, has been somewhat restricted (she was born into the aristocracy of Virginia and has always lived there) this same catholicity of taste in reading is shown. In her library, 'Little Women' stands side by side with 'The Journal of Marie

Bashkirtseff'; 'Cyrano de Bergerac' rests quite comfortably between volumes of Ibsen and Euripides, with 'Alice in Wonderland' near by. Long rows of the famous Russians—Tolstoy and Turgenev and the rest—are not one whit disturbed by their neighbor, 'The Three Musketeers,' nor by the close proximity of those great Victorians Miss Glasgow so deeply admires. Thackeray and Dickens are there, George Eliot and the Brontës, with Jane Austen, Fielding, Balzac, and Walter Scott—the classics on which Miss Glasgow was brought up, and from which she derived the most valuable part of her education. For she is not a college-bred women, and at school she confesses, 'I never learned my lessons if I could possibly help it.' But—it was the Waverley Novels that taught her to read."

A broad interest in books usually means a broad interest in life. So it is with Miss Glasgow. Born an aristocrat, she nevertheless has intense sympathy for the cause of democracy. "It makes no difference to me if a man has stepped out of the gutter," she says, "so long as he *has* stepped out!" Wherever there is life and movement, wherever there is growth "evolving upward" there is the field of Miss Glasgow's artistic achievement, and her books "are," according to Frederick Tabor Cooper, "in the best

sense of the term, novels of manners, which will be read by later generations with a curious interest because they will preserve a record of social conditions that are changing and passing away, more slowly yet quite as relentlessly as the dissolving vapours of a summer sunset."

Books cannot be separated from life. They record it or interpret it, whether the author is conscious of it or not.

"The thing I like about books and plays is that anything can happen. Anything!" Selina Peake exclaims to her father in Edna Ferber's novel, "So Big." "You never know."

"No different from life," answered the father who had seen a good deal of the satin as well as the seamy side of it. "You've no idea the things that happen to you if you just relax and take them as they come. . . . I want you to realize that this whole thing is just one grand adventure. A fine show. The trick is to play in it and look at it at the same time."

"What whole thing?" Selina asked, a little puzzled.

"Living. All mixed up. The more kinds of people you see, and the more things you do, and the more things that happen to you, the richer you are. Even if they are not pleasant things. That's living. Remember, no matter what happens, good or bad, it's just so much"—he used

the gambler's term, unconsciously—"just so much velvet."

Miss Ferber's life has been like that—rich to the point of luxury in contacts and experience. She knows so many different kinds of people and so many different kinds of background that she appreciates the values in them all, and whether she is writing about the North shore of Chicago or a harness factory or a Dutch farming district or a New York studio or the green room of a theatre her story rings true. She is a woman to whom surface means little because she knows what is under it. One of her best stories, "The Gay Old Dog," in Volume XXII of the Pocket University illustrates this. It is the story of Jo Hertz, a Chicago Loop-hound "a plump and lonely bachelor of fifty. A plethoric, roving-eyed and kindly man, clutching vainly at the garments of a youth that had long slipped past him. Jo Hertz, in one of those pinch-waist belted suits and a trench coat and a little green hat, walking up Michigan Avenue of a bright winter's afternoon, trying to take the curb with a jaunty youthfulness against which every one of his fat-encased muscles rebelled, was a sight for mirth or pity, depending on one's vision.

"The gay-dog business was a late phase in the life of Jo Hertz. He had been quite a different sort of canine. The staid and harassed brother

of three unwed and selfish sisters is an under dog. The tale of how Joe Hertz came to be a Loop-hound should not be compressed within the limits of a short story." No one else could have compressed it within such limits (at least no one ever did) except Miss Ferber. She has.

But it is reading, not writing, with which we are concerned at present. For the proper enjoyment of it, absolute intellectual honesty seems to us one of the two essential bits of equipment. No one should be ashamed of the books that he likes whatever they may be. At that same Hoffman concert there were present a number of guests who knew no more about music than the woman who expressed herself so frankly, but they clapped when they heard their neighbors clapping, and at the end of the performance they were as enthusiastic as any one in their exclamations of "Wonderful!" "Magnificent!" "Superb!" and so on, fancying that they showed themselves cultured, without realizing that the woman, far as she was from culture, was still much nearer it than they. There is hope for her because she is genuine; none for them because they are not. The man who honestly likes Nick Carter may find himself liking "Treasure Island" and all of the rest of Stevenson, may find that Stevenson swings him into Conrad, and that Conrad takes him to Henry

James. It is a far cry, but it happens over and over again.

An honest mind is one that is cleared insofar as it is possible, of prejudice. Most of us have a deep and abiding prejudice against the books we have been told we ought to read, and most of us who stumbled over

"Arma virumque cano, Trojæ qui primus ab oris Italiam"

were later (years later when we found courage enough to pick it up again) surprised to find that it was a dashing tale of love and adventure with a hero who makes our modern heroes, these strong, silent men of the open spaces, and these dark, handsome sheiks of the limitless deserts seem somehow weak and effeminate. A book did not have to be written in Latin to antagonize us. Dickens, as long as he remained entombed in a gilt-splashed set of green books with several pages of obituary in the history of literature was little better than Virgil. It was not until after some one told us about the wretched conditions under which he had lived as a child and his adventures in pulling away from them and we learned that the story of "David Copperfield" was his own story and we read it that he came to life.

It is a mistake to expect too much of a book.

Mill took up Byron's poems expecting spiritual refreshment and did not get it. He picked up Wordsworth expecting nothing and got a whole new outlook on life. If he had picked up Byron in the Wordsworth frame of mind he probably would have got little more from him, but if he had picked up Wordsworth with the thought, "Go to, now, I will be uplifted," it is very certain that he would not have got so much. People who make friends—book friends or any other—only for what they can get out of them are always disappointed.

Besides honesty the other essential bit of equipment is friendliness. "Whoso touches this book," said Walt Whitman, speaking of his own "Leaves of Grass," "touches a man." "Whoso touches any book," he might have said, "touches a man." They all—all books, we mean —were written out of a friendly impulse, even those that are most cynical and brutal. The fact that a book is written means that the author has had an experience, imaginative or otherwise, which he believes is worth sharing with the rest of mankind. He wrote partly (perhaps) to relieve his own feelings, but he had in mind all the while a sympathetic listener, the listener whom authors used to address in the good old courtly days as "Gentle Reader." Misunderstood as he may have thought himself—the

author, we mean—he yet had an idea that some where out in the world there was someone who would sympathize, who would understand just what he wanted to do, who could appreciate him for just what he was. For that person he wrote; for that person he will always write—which leads us to remark that this is why the quality of the books we have depends so largely upon the quality of the readers that are waiting for them.

The men and women who have written books have all been men and women of flesh and blood living in a world pretty much like the one we are in now, up against pretty much the same problems, "fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer" that we are. This fact was kept in mind when the illustrations were selected for this edition of the Pocket University. They were chosen after many days of rummaging through dusty print shops in out of the way streets in New York City, and many of them have been infrequently reproduced before. Instead of the usual Longfellow, the benevolent and bearded gentleman who wrote beautiful moral poems for children, there is a picture of the poet as a young man, when he seemed to think life had a good deal more to recommend

it besides the fact that it was real or that it was earnest, a picture so unfamiliar that not one of the dozen or so people to whom we showed the print before we sent it to the engraver recognized it. Bryant is likewise pictured as a young man, and Milton, instead of the blind Puritan poet dictating "Paradise Lost" to his daughters is Milton, the radiant boy, "trailing clouds of glory." Instead of Whistler's sad and dyspeptic Carlyle, melancholy with a world of sorrows, we have the keen-eyed young Carlyle who thundered against his generation:

"To the latest Gospel of this world is, Know thy work and do it. 'Know thyself:' Long enough has that poor 'self' of thine tormented thee; thou wilt never get to 'know it,' I believe! Think it not thy business, this of knowing thyself: thou art an unknowable individual: know what thou canst work at; and work at it, like a Hercules!" Irving is given with his tortoise shell spectacles (Yes, they wore them then), jolly old Balzac is in his bathrobe, Ellen Terry is pictured in character. So, too, Henry Irving, that other great actor of Shakespearean *rôles* whose work on the stage was contemporaneous with hers. O. Henry is shown in his study, and so, likewise, is Ellis Parker Butler. Walt Whitman, characteristically untidy, with pins stuck through the cuff of his coat, is represented by

one of his less familiar portraits. The Duke of Wellington,

> "England's greatest son
> He that gain'd a hundred fights
> Nor ever lost an English gun"

is given in full regalia. Young Shelley, young Byron, and young Keats, three poets who never had to fear or dread "the strange and ignominious end of old dead folk" are all shown in characteristic portraits. The fine picture of Joseph Conrad was taken during his visit to America in the spring of 1923. The sketch of Don Marquis, a humorist who is beginning to be taken seriously, was made by Joseph Cummings Chase. The Riley portrait was done by Sargeant. Not a single picture among the eighty odd which the set contains but was chosen because it was associated with and helped to interpret some piece of literary work of enduring merit.

None of these people at the time they were doing their best work were considered GREAT and CLASSIC FIGURES in the HISTORY OF LITERATURE. No one found that out until afterward. Thackeray, whose name is first in Volume One, was at the time he wrote the "Book of Snobs" a young man—comparatively young, he was thirty-four—in the employ of a weekly paper in London. The paper, which

was called *Punch,* was only five years old, and, knowing the previous history of comic journals there was not a man connected with it who had any idea that he was helping build up one of the most famous institutions in the history of periodical literature. Thackeray's sketches, the *Snob Papers,* ran for a year and then were gathered into book form under the title of "The Book of Snobs." It might just as well have been called "The Book of Etiquette," for it is the finest and mose delightful book of etiquette that has ever been written, and is, happily enough, quite as up to date now as it was eighty years ago when it first appeared. We do not mean to speak disparagingly of those authors who have recently taken upon themselves the burden of improving our national manners. They have done adequately and well what they set out to do, which is all one can ask of any author, but if you are not sure whether you know the difference between literature and writing, read several pages from any one of the modern books of etiquette and then read one of the *Snob Papers* from your Pocket University.

It will surprise you after you have read the selections here from "The Book of Snobs," to know that *Punch,* comic journal though it was, nevertheless sponsored the first public appearance of one of Thomas Hood's most serious

poems, "The Song of the Shirt," which is reprinted in another volume of the Pocket University. It happened like this. Not long before Christmas in 1843 a half-starved woman who had been left destitute with two half-starved children by the accidental death of her husband was arrested for pawning some of her master's belongings to get money for herself. In the investigation it came to light that for the munificent sum of seven shillings a week (a dollar and sixty-eight cents) she was sewing her life away to take care of her little family. Great indignation was aroused (the master taking the attitude that the woman was well provided for) and the leading newspapers throughout the United Kingdom carried editorial comment. Hood wrote his poem, three papers rejected it, and then he gave it to the editors of *Punch* who at first saw nothing but that they must reject it too. But it was for the Christmas issue, the poem was timely, they printed it, and it spread in the traditional manner—like wild fire. It was reprinted and parodied and translated and set to music and sung, and at the time of Hood's death, at his own request, he asked to have the most significant achievement of his life carved on his tombstone—simply this: *"He sang the Song of the Shirt."*

Thackeray and Hood were on the staff of

Punch at the same time. If you are interested in Hood or in the way he and Thackeray felt toward each other, turn, after you have read "The Song of the Shirt" to Thackeray's appreciation of his friend in the "Roundabout Papers," "On a Joke I Once Heard from the Late Thomas Hood," in which the jester's mask is torn aside and the deep sense of sadness and pity which ran through all of his life and all that he wrote is shown. "It is only for a livelihood that I am a lively Hood," as he once said himself.

It is not possible within the range of twenty-two small volumes to give copious selections from any author, and therein, as we have suggested before, is this most like a real university. After a university has done all it can exercises are held and diplomas are granted and the exercises are called "commencement." When you have read all that is here given of Thackeray and are ready for "Vanity Fair" or "The Virginians," (especially interesting to American readers) or "Pendennis" or "The Newcomes" you have "commenced" with Thackeray. Dismiss your guide and go ahead. The whole object of a university is to give intellectual guidance and the object of the guide is to get the student to the place where he can get along without him.

But maybe you do not like Thackeray. All right. Try Ruskin, and read "that graphic description, so carefully modulated in tone, of the Cathedral of St. Mark whose only fault is that it comes too near to being prose poetry." "Between that grim cathedral of England [he had been describing a cathedral in an English country town] and this [St. Mark's] what an interval! There is a type of it in the very birds that haunt them; for, instead of the restless crowd, hoarse-voiced and sable-winged, drifting on the bleak upper air, the St. Mark's porches are full of doves, that nestle among the marble foliage, and mingle the soft iridescence of their living plumes, changing at every motion, with the tints, hardly less lovely, that have stood unchanged for seven hundred years." You will notice in all of Ruskin a vastly different sentence rhythm, a vastly different turn of thought from that which you found in Thackeray—Thackeray, primarily a satirist, Ruskin, as can be seen from the eight short selections included in our schedule, first an artist and then a priest. His style is very elaborate and to us may at times seem affected just as Carlyle's with his over use of capital letters and "thou's" may, but it is largely the fault of our own generation. Beauty is there just the same—beauty all the more charming because of the quaint garments it wears.

No subject outside the domain of religion or politics has animated so much discussion as that which involves art and morals. Can a work of art be a work of art if it is merely beautiful and not useful? Can a wicked man be a great artist? Is the artist less responsible toward society than other men or more responsible? It is one of those eternal problems which no one has ever answered to anyone's satisfaction but his own. Ruskin's essay, "Art and Morals" is one of the most thoughtful contributions that has ever been made to the subject, but even so, like all other similar contributions, it is to be read, not piously as by a disciple sitting at the feet of a master, but thoughtfully as it was written, and then, at the end, if the reader is in a worshipful frame of mind there is no objection to his having a seat and worshiping.

But perhaps Ruskin pleases you less than Thackeray. Try another volume, let us say one that contains Booth Tarkington. There are two of them. Mr. Tarkington has been called the Dean of American Literature and critics have gathered around him to say many complimentary things, but if you read him because he is the dean or because he writes great trilogies of novels about life in the Middle West or because the critics say nice things about him, you make a mistake. When Mr. Tarkington was

at Princeton he was considered the best of good fellows, a merry companion, a delightful friend, and that is the only way to consider him now.

The two selections here were not made at random. "Beauty and the Jacobin," as Mr. Tarkington admits, marked a turning point in his career. Before this time he had always set his characters up like men on a chess board and moved them around to suit himself, but in this play the characters take matters into their own hands and do as they please. If you already know his other work you may notice that Eloise d'Anville, the "Beauty" is the spiritual mother of one of Mr. Tarkington's most savage portraits, Cora Madison, in "The Flirt." The link that joins "The Flirt" to his later work is Hedrick Madison, Cora's small brother who is to Penrod what Eloise is to Cora. There is room in the University for only one of the Penrod stories (and Penrod is a lively youngster to find in any university) but in that one the reader is introduced to that incomparable pair, Penrod and Sam, and their two black henchmen, Herman and Verman.

From Mark Twain, to mention more or less at random another of the famous names included in our University, only two selections are given, but one of them is "The Jumping Frog of Calaveras County" the other is Colonel Sel-

lers, and even those who do not care for Mark Twain (there are, and one of them is Dr. Maurice Francis Egan whose taste is almost impeccable) think the frog and the Colonel have right justly earned the high places which they hold as famous Americans. Mark Twain opens the way to another pleasant diversion in the way of reading to anyone who will get his "Personal Recollections of Joan of Arc" and compare his Joan with Shakespeare's (She is in "Henry VI," Part I) and after that with Bernard Shaw's in "Saint Joan." Shakespeare's was written by an Englishman at a time when English feeling against France was so bitter that the Maid could not be presented except as an unattractive character, Shaw's was written by another Englishman so many years later that prejudice had died and any presentation was possible, and Mark Twain's was written by an American humorist to whom the girl made so strong an appeal that he wrote his story of the Maid, "the most innocent, the most lovely, the most adorable the ages have produced," and published it anonymously lest the reputation which he had built up in his other work should make people think he was simply trying to be funny again.

No group of selections could lay claim to any sort of completeness which omitted that most influential figure in modern English fiction the

Pole, Joseph Conrad. When on his way to Australia some years ago in the good ship *Torrens* he gave the first eight chapters of his first novel, "Almayer's Folly" to a young Cambridge student to read (the incident is described in the fragment from his autobiography which is included in Volume XVII) and the Cambridge student handed them back and Conrad asked him if he thought the story was worth finishing and he answered "Distinctly" he in one word, according to Hugh Walpole, changed the whole course of modern English fiction. "Almayer's Folly" by itself did not do it, of course, but only with the help of the novels that came later, "The Nigger of the Narcissus," "Lord Jim," "The Shadow Line," "Nostromo," and the short stories like "Falk" and "Typhoon" and that greatest of them all, "Youth" which one critic says is worth all of the children that have been born in the state of Iowa since the Civil War.

The story which is reprinted here, "The Lagoon," marks the end of the first or the Malayan phase of Conrad's writing, the period which includes "Almayer's Folly" and "An Outcast of the Islands." Printed first in the *Cornhill Magazine,* "The Lagoon" marks also his first appearance in a serial.

Quite aside from what he has taught us about

the possibilities of prose romance, Conrad, along with several other foreigners who have been using it as a medium of artistic expression, has shown that in the English language we have one of the most beautiful and forcible that the world has ever known, not even excepting ancient Greek. "The truth of the matter is," said Conrad in the new preface to "A personal Record" in the Concord edition of his works, "that my faculty to write in English is as natural as any other aptitude with which I might have been born. I have a strange and overpowering feeling that it had always been an inherent part of myself."

The title of "greatest living master of English style" is sometimes claimed for Kipling instead of Conrad because his field is larger. He is one of those poets, of whom we have all too few, who speaks not to a lonely and sympathetic figure here and there, but to a whole nation—almost to a whole world. More than once with a ringing verse he has brought the United Kingdom, to a man, to its feet—a marvellous sight, a sight to take one's breath away—a vast multitude standing with bared heads listening while a prophet shouts denunciation and inspiration at them. "He is," says Brander Matthews, "the master balladist of our time; he has recaptured the spirit of the old unknown bards who sang

their stories into being. He has the singing simplicity, the straightforward directness of the folk singers and also a dexterity of craftsmanship, a command of rhyme and rhythm unachieved by any of the more modern masters."

Great as he is as a poet Kipling is no less great as a story teller. Of this phase we need not speak. Two of his finest tales, "Without Benefit of Clergy" and "The Man Who Would Be King" are reprinted here.

We might run on thus, for many pages, commenting on the various aspects of the Pocket University, but as Dr. Egan has suggested, the best guide to books is a book itself, and the way to read the Pocket University is to read it, either with the help of Asa Don Dickinson's excellent daily guide, if you have a methodical mind, or in whatever other way, haphazard or otherwise, that gives you the most pleasure, but before you do that you may find it profitable to read what two great booklovers, Mr. John Macy, and Mr. Richard Le Gallienne have to say about the way to read to get the best.

"We take it for granted," says John Macy, "that we know why we read. We may ask one further question: How shall we read? Our answer is that we should read with as much of ourselves as a book warrants, with the part of

ourselves that a book demands. Mrs. Browning says:

> We get no good
> By being ungenerous, even to a book,
> And calculating profits—so much help
> By so much reading. It is rather when
> We gloriously forget ourselves, and plunge
> Soul-forward, headlong, into a book's profound,
> Impassioned for its beauty, and salt of truth—
> 'Tis then we get the right good from a book.

"We sometimes know exactly what we wish to get from a book, especially if it is a volume of information on a definite subject. But the great book is full of treasures that one does not deliberately seek, and which indeed one may miss altogether on the first journey through. It is almost nonsensical to say: Read Macaulay for clearness, Carlyle for power, Thackeray for ease. Literary excellence is not separated and bottled up in any such drug-shop array. If Macaulay is a master of clearness it is because he is much else besides. Unless we read a man for all there is in him, we get very little; we meet, not a living human being, not a vital book, but something dead, dismembered, disorganized. We do not read Thackeray for ease; we read him for Thackeray and enjoy his ease by the way.

"We must read a book for all there is in it or we shall get little or nothing. To be masters of books we must have learned to let books master us. This is true of books that we are required to read, such as text-books, and of those we read voluntarily and at leisure. The law of reading is to give a book its due and a little more. The art of reading is to know how to apply this law. For there is an art of reading. for each of us to learn for himself, a private way of making the acquaintance of books.

"Macaulay, whose mind was never hurried or confused, learned to read very rapidly, to absorb a page at a glance. A distinguished professor, who has spent his life in the most minutely technical scholarship, surprised us one day by commending to his classes the fine art of 'skipping.' Many good books, including some most meritorious 'three-decker' novels, have their profitless pages, and it is useful to know by a kind of practised instinct where to pause and reread and where to run lightly and rapidly over the page. It is a useful accomplishment not only in the reading of fiction, but in the business of life, to the man of affairs who must get the gist of a mass of written matter, and to the student of any special subject.

"Usually, of course, a book that is worth reading at all is worth reading carefully. Thor-

oughness of reading is the first thing to preach and to practise, and it is perhaps dangerous to suggest to a beginner that any book should be skimmed. The suggestion will serve its purpose if it indicates that there are ways to read, that practice in reading is like practice in anything else; the more one does, and the more intelligently one does it, the farther and more easily one can go. In the best reading—that is, the most thoughtful reading of the most thoughtful books—attention is necessary. It is even necessary that we should read some works, some passages, so often and with such close application that we commit them to memory. It is said that the habit of learning pieces by heart is not so prevalent as it used to be. I hope that this is not so. What! have you no poems by heart, no great songs, no verses from the Bible, no speeches from Shakespeare? Then you have not begun to read, you have not learned how to read.

"We have said enough, perhaps, of the theories of reading. The one lesson that seems most obvious is that we must come close to literature."

And, now, Mr. LeGallienne:

"One is sometimes asked by young people panting after the waterbrooks of knowledge:

'How shall I get the best out of books?' Here indeed is one of those questions which can be answered only in general terms, with possible illustrations from one's own personal experience. Misgivings, too, as to one's fitness to answer it may well arise, as wistfully looking round one's own bookshelves, one asks oneself: 'Have I myself got the best out of this wonderful world of books?' It is almost like asking oneself: 'Have I got the best out of life?'

"As we make the survey, it will surely happen that our eyes fall on many writers whom the stress of life, or spiritual indolence, has prevented us from using as all the while they have been eager to be used; friends we might have made yet never have made, neglected counsellors we would so often have done well to consult, guides that could have saved us many a wrong turning in the difficult way. There, in unvisited corners of our shelves, what neglected fountains of refreshments, gardens in which we have never walked, hills we have never climbed!

" 'Well,' we say with a sigh, 'a man cannot read everything; it is life that has interrupted our studies, and probably the fact is that we have accumulated more books than we really need.' The young reader's appetite is largely in his eyes, and it is very natural for one who is

born with a taste for books to gather them about him at first indiscriminately, on the hearsay recommendation of fame, before he really knows what his own individual tastes are, or are going to be, and in that wistful survey I have imagined, our eyes will fall, too, with some amusement, on not a few volumes to which we never have had any really personal relation, and which, whatever their distinction or their value for others, were never meant for us. The way to do with such books is to hand them over to some one who has a use for them. On our shelves they are like so much good thrown away, invitations to entertainments for which we have no taste. In all vital libraries, such a process of progressive perfection is continually going on, and to realize what we do not want in books, or cannot use, must, obviously, be a first principle in our getting the best out of them.

"Yes, we read too many books, and too many that, as they do not really interest us, bring us neither benefit nor diversion. Even from the point of view of reading for pleasure, we manage our reading badly. We listlessly allow ourselves to be bullied by publisher's advertisements into reading the latest fatuity in fiction, without, in one case out of twenty, finding any of that pleasure we are ostensibly seeking. In-

stead, indeed, we are bored and enervated, where we might have been refreshed, either by romance or laughter. Such reading resembles the idle absorption of innocuous but interesting beverages, which cheer as little as they inebriate, and yet at the same time make frivolous demands on the digestive functions. No one but a publisher could call such reading "light." Actually it is weariness to the flesh and heaviness to the spirit.

"If, therefore, our idea of the best in books is the recreation they can so well bring; if we go to books as to a playground to forget our cares and to blow off the cobwebs of business, let us make sure that we find what we seek. It is there, sure enough. The playgrounds of literature are indeed wide, and alive with bracing excitement, nor is there any limit to the variety of the games. But let us be sure, when we set out to be amused, that we really are amused, that our humorists do really make us laugh, and that our story-tellers have stories to tell and know how to tell them. Beware of imitations, and, when in doubt, try Shakespeare, and Dumas—even Ouida. As a rule, avoid the 'spring lists,' or 'summer reading.' 'Summer reading' is usually very hot work.

"Hackneyed as it is, there is no better general advice on reading than Shakespeare's——

> No profit is where is no pleasure taken,
> In brief, sir, study what you most affect.

"Not only in regard to books whose purpose, frankly, is recreation, but also in regard to the graver uses of books, this counsel no less holds. No reading does us any good that is not a pleasure to us. Her paths are paths of pleasantness. Yet, of course, this does not mean that all profitable reading is easy reading. Some of the books that give us the finest pleasure need the closest application for their enjoyment. There is always a certain spiritual and mental effort necessary to be made before we tackle the great books. One might compare it to the effort of getting up to see the sun rise. It is no little tug to leave one's warm bed—but once we are out in the crystalline morning air, wasn't it worth it? Perhaps our finest pleasure always demands some such austerity of preparation. That is the secret of the truest epicureanism. Books like Dante's 'Divine Comedy,' or Plato's dialogues, will not give themselves to a lounging reader. They demand a braced, attentive spirit. But when the first effort has been made, how exhilarating are the altitudes in which we find ourselves; what a glow of pure joy is the reward which we are almost sure to win by our mental mountaineering.

"But such books are not for moments when we are unwilling or unable to make that necessary effort. We cannot always be in the mood for the great books, and often we are too tired physically, or too low down on the depressed levels of daily life, even to lift our eyes toward the hills. To attempt the great books—or any books at all—in such moods and moments, is a mistake. We may thus contract a prejudice against some writer who, approached in more fortunate moments, would prove the very man we were looking for.

"To know when to read is hardly less important than to know what to read. Of course, every one must decide the matter for himself; but one general counsel may be ventured: Read only what you want to read, and only when you want to read it.

"Some readers find the early morning, when they have all the world to themselves, their best time for reading, and, if you are a good sleeper, and do not find early rising more wearying than refreshing, there is certainly no other time of the day when the mind is so eagerly receptive, has so keen an edge of appetite, and absorbs a book in so fine an intoxication. For your true book-lover there is no other exhilaration so exquisite as that with which one reads an inspiring book in the solemn freshness of early

morning. One's nerves seem peculiarly strung for exquisite impressions in the first dewy hours of the day, there is a virginal sensitiveness and purity about all our senses, and the mere delight of the eye in the printed page is keener than at any other time. 'The Muses love the morning, and that is a fit time for study,' said Erasmus to his friend Christianus of Lubeck; and, certainly, if early rising agrees with one, there is no better time for getting the very best out of a book. Moreover, morning reading has a way of casting a spell of peace over the whole day. It has a sweet, solemnizing effect on our thoughts—a sort of mental matins—and through the day's business it accompanies us as with hidden music.

"There are others who prefer to do their reading at night, and I presume that most readers of this are so circumstanced as to have no time to spare for reading during the day. Personally, I think that one of the best places to read in is bed. Paradoxical as it may sound, one is not so apt to fall asleep over his book in bed as in the post-prandial armchair. While one's body rests itself, one's mind, remains alert, and, when the time for sleep comes at last, it passes into unconsciousness, tranquilized and sweetened with thought and pleasantly weary with healthy exercise. One awak-

ens, too, next morning, with, so to say, a very pleasant taste of meditation in the mouth. Erasmus, again, has a counsel for the bedtime reader, expressed with much felicity. 'A little before you sleep,' he says, 'read something that is exquisite, and worth remembering; and contemplate upon it till you fall asleep; and, when you awake in the morning, call yourself to an account for it.'

"In an old *Atlantic Monthly,* from which, if I remember aright, he never rescued it, Oliver Wendell Holmes has a delightful paper on the delights of reading in bed, entitled 'Pillow-Smoothing Authors.'

"Then, though I suppose we shall have the oculists against us, the cars are good places to read in—if you have the power of detachment, and are able to switch off your ears from other people's conversation. It is a good plan to have a book with you in all places and at all times. Most likely you will carry it many a day and never give it a single look, but, even so, a book in the hand is always a companionable reminder of that happier world of fancy, which, alas! most of us can only visit by playing truant from the real world. As some men wear *boutonnières,* so a reader carries a book, and sometimes, when he is feeling the need of beauty, or the solace of a friend, he opens it, and finds both. Proba-

bly he will count among the most fruitful moments of his reading the snatched glimpses of beauty and wisdom he has caught in the morning car. The covers of his book have often proved like some secret door, through which, surreptitiously opened, he has looked for a moment into his own particular fairy land. Never mind the oculist, therefore, but, whenever you feel like it, read in the car.

"One or two technical considerations may be dealt with in this place. How to remember what one reads is one of them. Some people are blest with such good memories that they never forget anything that they have once read. Literary history has recorded many miraculous memories. Still, it is quite possibly to remember too much, and thus turn one's mind into a lumber-room of useless information. A good reader forgets even more than he remembers. Probably we remember all that is really necessary for us, and, except in so far as our reading is technical and directed toward some exact science or profession, accuracy of memory is not important. As the Sabbath was made for man, so books were made for the reader, and, when a reader has assimilated from any given book his own proper nourishment and pleasure, the rest of the book is so much oyster shell. The end of true reading is the development of

individuality. Like a certain water insect, the reader instinctively selects from the outspread world of books the building materials for the house of his soul. He chooses here and rejects there, and remembers or forgets according to the formative desire of his nature. Yet it often happens that he forgets much that he needs to remember, and thus the question of methodical aids to memory arises.

"One's first thought, of course, is of the commonplace book. Well, have you ever kept one, or, to be more accurate, tried to keep one? Personally, I believe in the commonplace book so long as we don't expect too much from it. Its two dangers are (1) that one is apt to make far too many and too minute entries, and (2) that one is apt to leave all the remembering to the commonplace book, with a consequent relaxation of one's own attention. On the other hand, the mere discipline of a commonplace book is a good thing, and if—as I think is the best way—we copy out the passages at full length, they are thus the more securely fixed in the memory. A commonplace book kept with moderation is really useful, and may be delightful. But the entries should be made at full length. Otherwise, the thing becomes a mere index, an index which encourages us to forget.

"Another familiar way of assisting one's mem-

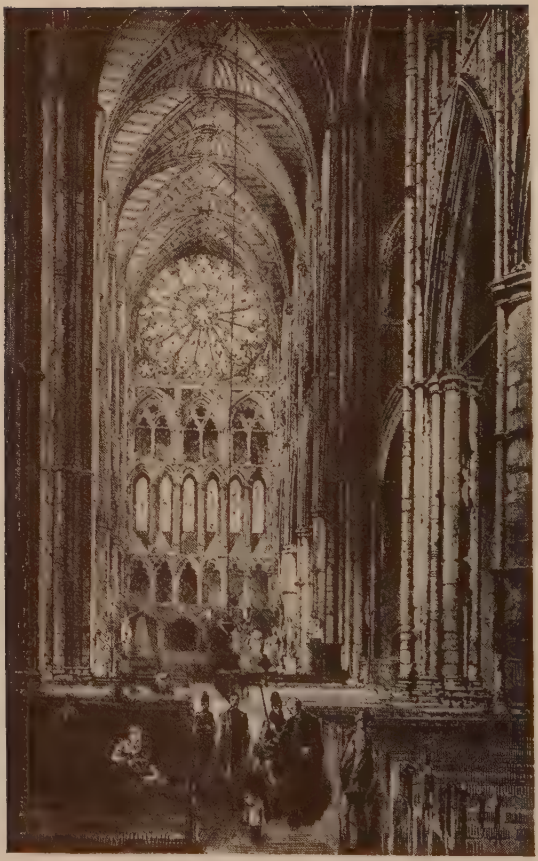
ory in reading is to mark one's own striking passages. This method is chiefly worth while for the sake of one's second and subsequent readings; though it all depends when one makes the markings—at what time of his life, I mean. Markings made at the age of twenty years are of little use at thirty—except negatively. In fact, I have usually found that all I care to read again of a book read at twenty is just the passages I did not mark. This consideration, however, does not depreciate the value of one's comparatively contemporary markings. At the same time, marking, like indexings, is apt, unless guarded against, to relax the momory. One is apt to mark a passage in lieu of remembering it. Still, for a second reading, as I say—a second reading not too long after the first—marking is a useful method, particularly if one regards his first reading of a book as a prospecting of the ground rather than a taking possession. One's first reading is a sort of flying visit, during which he notes the places he would like to visit again and really come to know. A brief index of one's markings at the end of a volume is a method of memory that commended itself to the booklovers of former days—to Leigh Hunt, for instance.

"Yet none of these external methods, useful as they may prove, can compare with a habit

IN order to render The Pocket University Library more valuable we have recently incorporated in the twenty-two volumes comprising the set, a series of eighty-eight illustrations. The following six illustrations will serve to give you an idea of the expense we have gone to in order to obtain reproductions of many famous subjects of literature.

This little Reading Guide, which follows the illustrations, affords you an opportunity to have at your command the best literature of its kind; 1,380 masterpieces, each for less than the price you pay for your daily newspaper.

THE OLD MANSE AT CONCORD



WESTMINSTER ABBEY, THE
NORTH TRANSEPT

EDGAR ALLAN POE'S COTTAGE, FORDHAM, NEW YORK

HOME OF LINCOLN, SPRINGFIELD, ILL.

MONTICELLO

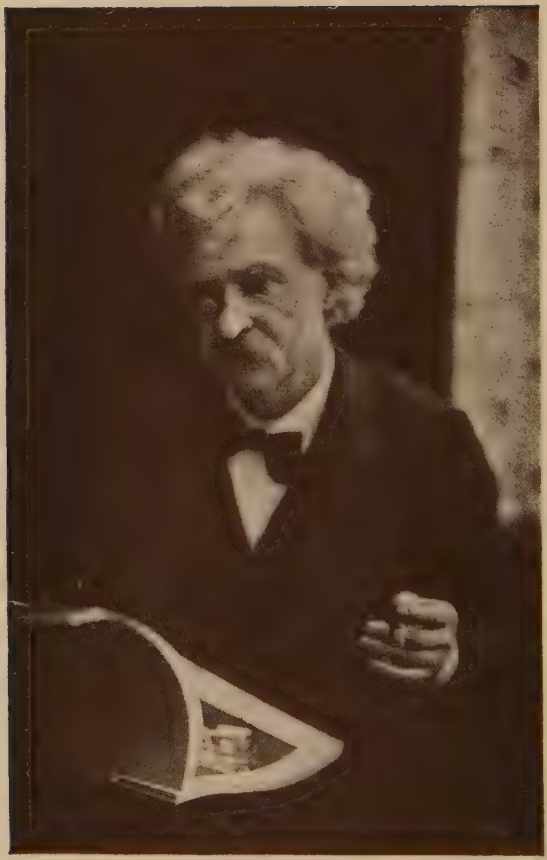


Photo Brown Bros.

MARK TWAIN

of thorough attention. We read far too hurriedly, too much in the spirit of the 'quick lunch.' No doubt we do so a great deal from the misleading idea that there is so very much to read. Actually, there is very little to read, —if we wish for real reading—and there is time to read it all twice over. We—Americans —bolt our books as we do our food, and so get far too little good out of them. We treat our mental digestions as brutally as we treat our stomachs. Meditation is the digestion of the mind, but we allow ourselves no time for meditation. We gorge our eyes with the printed page, but all too little of what we take in with our eyes ever reaches our minds or our spirits. We assimilate what we can from all this hurry of superfluous food, and the rest goes to waste, and, as a natural consequence, contributes only to the wear and tear of our mental organism.

"Books should be real things. They were so once, when a man would give a fat field in exchange for a small manuscript; and they are no less real to-day—some of them. Each age contributes one or two real books to the eternal library—and always the old books remain, magic springs of healing and refreshment. If no one should write a book for a thousand years, there are quite enough books to keep us going. Real books there are in plenty. Perhaps there are

more real books than there are real readers. Books are the strong tincture of experience. They are to be taken carefully, drop by drop, not carelessly gulped down by the bottleful. Therefore, if you would get the best out of books, spend a quarter of an hour in reading, and three quarters of an hour in thinking over what you have read."

THE GUIDE TO DAILY READING

PREPARED BY

ASA DON DICKINSON

THE GUIDE TO DAILY READING

The elaborate, systematic "course of reading" is a bore. After thirty years spent among books and bookish people I have never yet met anyone who would admit that he had ploughed through such a course from beginning to end. Of course a few faithful souls, with abundant leisure, have done this, just as there are men who have walked from New York City to San Francisco. Good exercise, doubtless! But most of us have not time for feats of such questionable utility.

Yet I myself and most of the booklovers whom I know have *started* at one time or another to pursue a course of reading, and we have never regretted our attempts. Why? Because this is an excellent way to discover the comparatively small number of authors who have a message that we need to hear. When such an one is discovered, one may with a good conscience let the systematic course go by the board until one has absorbed all that is useful from the store of good things offered by the valuable new acquaintance.

Each one has his idiosyncrasies. If I may be permitted to allude to a personal failing, let me confess that I have never read "Paradise Lost" nor "Pilgrim's Progress." I have hopefully dipped into them repeatedly, but—*I don't like them.* Some day I hope to, but until my mind is ready for these two great world-books, I do not intend to waste time by driving through them with set teeth. There are too many other good books that I do enjoy reading. "In brief, Sir, study what you most affect."

The "Guide to Daily Reading" which follows makes no claim to be systematic. The aim has been simply to introduce the reader to a goodly company of authors—to provide a daily flower of thought for the buttonhole, to-day a glorious rose of poetic fancy, to-morrow a pert little pansy of quaint humor.

Yet nearly all the selections are doubly significant and interesting if read upon the days to which they are especially assigned. For example, on New Year's Day it is suggested that one set one's house in order by reading Franklin's "Rules of Conduct," Longfellow's "Psalm of Life," Bryant's "Thanatopsis," and Lowell's "To the Future"; on January 19th, Poe's Birthday, one is directed to an excellent sketch of Poe and to typical examples of his best work, "The Raven" and "The Cask of Amontillado";

and on October 31st, Hallowe'en, one is reminded of Burns's "Tam O'Shanter."

The references are explicit in each case, so that it is a matter of only a few seconds to find each one. For example, the reference to the "Cask of Amontillado" is 4-Pt.I:67-77; which means that this tale will be found in Part I of volume 4, at page 67. Excepting volumes 10-15 (Poetry) and volume 18 (Drama), two volumes are bound in one in this set, so it should be remembered that generally there are two pages numbered 67 in each book.

The daily selections can in most cases be read in from fifteen minutes to half an hour, and Dr. Eliot, President Emeritus of Harvard, has said that fifteen minutes a day devoted to good literature will give every man the essentials of a liberal education. If time can be found between breakfast and the work-hours for these few minutes of reading, one will receive more benefit than if it is done during the somnolent period which follows the day's work and dinner. It is a mistake, however, to read *before* breakfast. Eyes and stomach are too closely related to permit of this.

Happy is he who can read these books in company with a sympathetic companion. His enjoyment of the treasure they contain will be doubled.

One final hint—when reading for something besides pastime, get in the habit of referring when necessary to dictionary, encyclopædia, and atlas. If on the subway or a railway train, jot down a memorandum of the query on the flyleaf, and look up the answer at the first opportunity.

Asa Don Dickinson.

There is no business, no avocation whatever, which will not permit a man, who has the inclination, to give a little time, every day, to study.

—Daniel Wyttenbach.

January 1st to 7th

1st.
- I. Franklin's Rules of Conduct, 6-Pt.II:86-101
- II. Longfellow's Psalm of Life, 14:247-248
- III. Bryant's Thanatopsis, 15:18-20
- IV. Lowell's To the Future, 13:164-167

2nd.
- I. Arnold's Self-Dependence, 14:273-274
- II. Adams's Cold Wave of 32 B. C., 9-Pt.I:146
- III. Thomas's Frost To-night, 12:343

3rd.

Tommaso Salvini, *b.* 1 Ja. 1829; *d.* 1 Ja. 1916

- I. Tommaso Salvini, 17-II:80-108

4th.
- I. Extracts from Thackeray's Book of Snobs, 1-Pt.I:3-37

5th.
- I. Ruskin's Venice, 1-Pt.II:73-88
- II. St. Mark's, 1-Pt.II:91-100

6th.
- I. Shakespeare's Blow, Blow, Thou Winter Wind, 12:256-257
- II. Messinger's A Winter Wish, 12:259-261
- III. Emerson's The Snow-Storm, 14:93-94
- IV. Thackeray's Nil Nisi Bonum, 1-Pt.I:130-143

7th.
- I. Adams's Ballad of the Thoughtless Waiter, 9-Pt.I:147
- II. Us Poets, 9-Pt.I:148
- III. Spenser's Amoretti, 13:177

No book that will not improve by repeated readings deserves to be read at all.

—Thomas Carlyle.

January 8th to 14th

8th.	I.	Trowbridge's Fred Trover's Little Ironclad, 7-Pt.II:82-105
9th.	I.	Kipling's The Man Who Would Be King, 21-Pt.II:1-56
10th.	I.	Carlyle's Boswell's Life of Johnson, 2-Pt.I: 32-78
11th.		Alexander Hamilton, *b.* 11 Ja. 1757
	I.	Alexander Hamilton, 16-Pt.I:71-91
12th.	I.	Macaulay's Dr. Samuel Johnson, His Biographer, 2-Pt.II:30-39
	II.	The Puritans, 2-Pt.II:23-29
13th.		Edmund Spenser, *d,* 16 Ja. 1599
	I.	Prothalamion, 13:13-20
14th.	I.	Hawthorne's Dr. Heidegger's Experiment, 3-Pt.I:3-19

The novel, in its best form, I regard as one of the most powerful engines of civilization ever invented.
—Sir John Herschel.

January 15th to 21st

15th. Edward Everett, *d.* 15 Ja. 1865
I. Lincoln to Everett, 5-Pt.I:120
II. Irving's Westminster Abbey, 3-Pt.II:75-92

16th. George V. Hobart, *b.* 16 Ja. 1867
I. John Henry at the Races, 9-Pt.II:95-101
II. Poe's The Black Cat, 4-Pt.I:127-143

17th. Benjamin Franklin, *b.* 17 Ja. 1706
I. Poor Richard's Almanac, 6-Pt.II:133-149
II. Maxims, 7-Pt.I:11
III. The Whistle, 6-Pt.II:156-159

18th. Daniel Webster, *b.* 18 Ja. 1782
I. Adams and Jefferson, 6-Pt.I:3-60

19th. Edgar Allan Poe, *b.* 19 Ja. 1809
I. Cask of Amontillado, 4-Pt.I:67-77
II. The Raven, 10:285-292
III. Edgar Allan Poe, 17-Pt.I:28-37

20th. N. P. Willis, *b.* 20 Ja. 1806
I. Miss Albina McLush, 7-Pt.I:25-29
Richard Le Gallienne, *b.* 20 Ja. 1866
II. May Is Building Her House, 12:328

21st. James Stuart, Earl of Murray, *killed* 21 Ja. 1570
I. The Bonny Earl of Murray, 10:21-22
II. Lincoln's The Dred Scott Decision, 5-Pt.I:13-22
III. Fragment on Slavery, 5-Pt.I:11-12

He that revels in a well-chosen library has innumerable dishes, and all of admirable flavour. His taste is rendered so acute as easily to distinguish the nicest shade of difference.

—William Godwin.

January 22nd to 28th

22nd. Lord Byron, *b.* 22 Ja. 1788
- I. Macaulay's Lord Byron the Man, 2-Pt.II: 80-94
- II. On This Day I Complete My Thirty-Sixth Year, 12:275-277
- III. The Isles of Greece, 14:75-79

23rd.
- I. Lamb's Dream Children, 5-Pt.II:34-40
- II. On Some of the Old Actors, 5-Pt.II:52-70

24th.
- I. Spenser's Epithalamion, 13:20-37

25th. Robert Burns, *b.* 25 Ja. 1759
- I. The Cotter's Saturday Night, 11:40-48
- II. Robert Burns, 17-Pt.I:43-64
- III. Halleck's Burns, 15:67-73

26th. Thomas Lovell Beddoes, *d.* 26 Ja. 1849
- I. Wolfram's Dirge, 15:42-43
- II. How Many Times Do I Love Thee, Dear? 12:158-159
- III. Dream-Pedlary, 12:227-228
- IV. Franklin's Philosophical Experiments, 6-Pt.II:125-130

27th. John McCrae, *Died* in France 28 Ja. 1918
- I. In Flanders Fields, 15:214

28th. Ruggles and Fate, 22-Pt.II: 115

We enter our studies, and enjoy a society which we alone can bring together. We raise no jealousy by conversing with one in preference to another; we give no offence to the most illustrious by questioning him as long as we will, and leaving him as abruptly. . . .

—Walter Savage Landor.

January 29th to February 4th

29th.
- Adelaide Ristori, *b.* 30 Ja. 1822
- I. Adelaide Ristori, 17-Pt.II:109-119
- II. Thackeray's On Being Found Out, 1-Pt. I:104-115

30th.
- Walter Savage Landor, *b.* 30 Ja. 1775
- I. Rose Aylmer, 15:119
- II. The Maid's Lament, 15:119-120
- III. Mother, I Cannot Mind My Wheel, 12:273
- IV. On His Seventy-fifth Birthday, 13:278
- V. Ruskin's The Two Boyhoods, 1-Pt.II:3-23

31st.
- I. Carlyle's Essay on Biography, 2-Pt. I:3-31

F. 1st.
- I. Morris's February, 14:102-103
- II. Belloc's South Country, 12:331
- III. Early Morning, 13:294

2nd.
- W. R. Benet, *b.* 2 F. 1886
- I. Tricksters, 13:288
- II. Hodgson's Eve, 11:324
- III. The Gipsy Girl, 14:299

3rd.
- Sidney Lanier, *b.* 3 F. 1842
- I. The Marshes of Glynn, 14:55-61
- II. A Ballad of Trees and the Master, 12:316-317
- III. The Stirrup-Cup, 13:283

4th.
- Thomas Carlyle, *d.* 4 F. 1881
- I. Mirabeau, 2-Pt.I:79-86
- II. Ghosts, 2-Pt.I:134-137
- III. Labor, 2-Pt. I:138-145

Borrow therefore, of those golden morning hours, and bestow them on your book.

—Earl of Bedford.

February 5th to 11th

5th.	I.	De Quincey's On the Knocking at the Gate In Macbeth, 4-Pt.II:100-107
6th.		Sir Henry Irving, *b.* 6 F. 1838
	I.	Sir Henry Irving, 17-II:39-47
7th.		Charles Dickens, *b.* 7 F. 1812
	I.	The Trial for Murder, 21-Pt.I:1-19
8th.		John Ruskin, *b.* 8 F. 1819
	I.	The Slave Ship, 1-Pt.II:27-29
	II.	Art and Morals, 1-Pt.II:103-132
	III.	Peace, 1-Pt.II:135-137
9th.		George Ade, *b.* 9 F. 1866
	I.	The Fable of the Preacher, 9-Pt.II:67-71
	II.	The Fable of the Caddy, 9-Pt.II:93-94
	III.	The Fable of the Two Mandolin Players, 9-Pt.II:131-136
10th.		Sir John Suckling, *baptized* 10 F. 1609
	I.	Encouragements to a Lover, 12:122
	II.	Constancy, 12:122-123
		E. W. Townsend, *b.* 10 F. 1855
	III.	Chimmie Meets the Duchess, 9-Pt.I: 109-114
11th.	I.	Brooke's Dust, 12:341
	II.	1914—V—The Soldier, 15:228
	III.	Guiterman's In the Hospital, 15:203

The scholar, only, knows how dear these silent, yet eloquent, companions of pure thoughts and innocent hours become in the season of adversity. When all that is worldly turns to dross around us, these only retain their steady value.

—Washington Irving.

February 12th to 18th

12th.		Abraham Lincoln, *b.* 12 F. 1809
	I.	Lincoln, 16-Pt.I:93-141
13th.	I.	Irving's The Stout Gentleman, 3-Pt.II: 129-145
14th.		W. T. Sherman, *d.* 14 F. 1891
	I.	General William Tecumseh Sherman, 16-Pt.II:32-61
15th.		Charles Bertrand Lewis ("M. Quad") *b.* 15 F. 1842
	I.	The Patent Gas Regulator, 9-Pt.II:3-7
	II.	Two Cases of Grip, 8-Pt. I:50-53
16th.		Joseph Hergesheimer, *b.* 15 F. 1880
	I.	A Sprig of Lemon Verbena, 22-Pt.II:1-47
17th.		Josephine Dodge Daskam, *b.* 17 F. 1876
	I.	The Woman Who Was Not Athletic, 9-Pt.II:78-80
	II.	The Woman Who Used Her Theory, 9-Pt. II:80-81
	III.	The Woman Who Helped Her Sister, 9-Pt.II:81-82
18th.	I.	De Quincey's The Affliction of Childhood, 4-Pt.II:3-30

What a place to be in is an old library! It seems as though all the souls of all the writers were reposing here,
—Charles Lamb.

February 19th to 25th

19th.	I.	Conrad's The Lagoon, 22-Pt.I:17-37
20th.		Joseph Jefferson, *b.* 20 F. 1829
	I.	Joseph Jefferson, 17-Pt.II:3-22
21st.		John Henry Newman, *b.* 21 F. 1801
	I.	The Pillar of the Cloud, 12:323
	II.	Sensitiveness, 15:183-184
	III.	Flowers Without Fruit, 15:184
	IV.	Lincoln's Address at Cooper Institute, 5-Pt.I:37-69
22nd.		George Washington, *b.* 22 F. 1732
	I.	Washington, 16-Pt. I:3-42
23rd.	I.	Mrs. Freeman's The Wind in the Rose-bush, 20-Pt.II:12-38
24th.		Samuel Lover, *b.* 24 F. 1797
	I.	The Gridiron, 19-Pt.II:59-70
25th.	I.	Lamb's Superannuated Man, 5-Pt.II: 80-91
	II.	Old China, 5-Pt.II:91-100

A little peaceful home
Bounds all my wants and wishes; add to this
My book and friend, and this is happiness.
—Francesco Di Rioja.

February 26th to March 4th

26th. Sam Walter Foss, *d.* 26 F. 1911
I. The Prayer of Cyrus Brown, 9-Pt.II:8
II. The Meeting of the Clabberhuses, 8-Pt.I: 39-41
III. A Modern Martyrdom, 9-Pt.II:84-86
IV. The Ideal Husband to His Wife, 9-Pt.I: 103-104

27th. Henry Wadsworth Longfellow, *b.* 27 F. 1807
I. Henry Wadsworth Longfellow, 17-Pt.I: 3-27
II. Wreck of the Hesperus, 10:156-160
III. My Lost Youth, 12:263-266

28th. Ellen Terry, *b.* 27 F. 1848
I. Ellen Terry, 17-Pt.II:48-60

Mr. 1st. I. Morris's March, 14:103-104
W. D. Howells, *b.* 1 Mr. 1837
II. Mrs. Johnson, 8-Pt.II:107-128

2nd. I. Franklin's Settling Down, 6-Pt.II:76-85
II. Public Affairs, 6-Pt.II:102-107

3rd. Edmund Waller, *b.* 9 Mr. 1606
I. On a Girdle, 12:132
II. De la Mare's The Listeners, 11:326

4th. Inauguration Day
I. Lincoln's First Inaugural Address 5-Pt.I: 74-89

A little library, growing larger every year, is an honorable part of a man's history. It is a man's duty to have books. A library is not a luxury, but one of the necessaries of life.

—Henry Ward Beecher.

March 5th to 11th

5th. Frank Norris, *b.* 5 Mr. 1870
I. The Passing of Cock-Eye Blacklock, 22-Pt. II:64

6th. Elizabeth Barrett Browning, *b.* 6 Mr. 1806
I. Mother and Poet, 11:297-302
II. A Musical Instrument, 12:282-283
III. The Cry of the Children, 12:296-302

7th. I. Thackeray's On a Lazy Idle Boy, 1-Pt.I: 41-51

8th. Henry Ward Beecher, *d.* 8 Mr. 1887
I. Deacon Marble, 7-Pt. I:13-15
II. The Deacon's Trout, 7-Pt.I:15-16
III. Noble and the Empty Hole, 7-Pt.I:17-18

9th. Anna Letitia Barbauld, *d.* 9 Mr. 1825
I. Life, 14:260-261
II. Dunsany's Night at an Inn, 18:1

10th. I. Ruskin's The Mountain Gloom, 1-Pt.II: 33-56

11th. Charles Sumner, *d.* 11 Mr. 1874
I. Longfellow's Charles Sumner, 15:111-112
Giles Fletcher, *buried* 11 Mr. 1611
II. Wooing Song, 12:101-102
III. Carlyle's Reward, 2-Pt.I:146-160

Books that can be held in the hand, and carried to the fireside are the best after all.

—Samuel Johnson.

March 12th to 18th

12th.	I.	Cozzens's A Family Horse, 9-Pt.I:3-14
	II.	Living in the Country, 7-Pt.I:82-95
13th.	I.	Macaulay's Task of the Modern Historian, 2-Pt.II:3-22
14th.		Henry IV. *defeated the "Leaguers" at Ivry*, 14 Mr. 1590
	I.	Macaulay's Ivry, 10:194-199
15th.		Johann Ludwig Paul Heyse, *b.* 15 Mr. 1830
	I.	L'Arrabiata, 20-Pt.I:130-157
16th.		Will Irwin, *b.* 15 Mr. 1876
	I.	The Servant Problemb, 7-Pt.I:132
17th.	I.	Hawthorne's The Great Stone Face, 3-Pt. I:103-135
18th.	I.	Roche'sThe V-A-S-E, 7-Pt.II:60-61
	II.	Roche's A Boston Lullaby, 8-Pt.II:78
	III.	A Boston Lullaby (Anon.) 7-Pt.II:105
	IV.	Burgess's The Bohemians of Boston, 7-Pt. II:141-143

The first time I read an excellent book, it is to me just as if I had gained a new friend; when I read over a book I have perused before, it resembles the meeting with an old one.

—Oliver Goldsmith.

March 19th to 25th

19th.		Thomas Bailey Aldrich, *d.* 19 Mr. 1907
	I.	A Rivermouth Romance, 7-Pt.II:129-140
20th.		Charles Godfrey Leland, *d.* 20 Mr. 1903
	I.	Ballad, 7-Pt.II:51-52
	II.	Hans Breitmann's Party, 7-Pt.I:96-97
	III.	De Quincey's Levana, 4-Pt.II:145-157
2 st.		Robert Southey, *d.* 21 Mr. 1843
	I.	The Inchcape Rock, 10:153-156
	II.	My Days Among the Dead Are Past, 14:261-262
	III.	Lincoln's Springfield Speech, 5-Pt.I:23-36
22nd.	I.	Lamb's Two Races of Men, 5-Pt.II:3-11
23rd.		John Davidson, *disappeared* 23 Mr. 1909
	I.	Butterflies, 12:345
	II.	Doyle's Dancing Men, 22-Pt.I:63-100
24th.		Henry Wadsworth Longfellow, *d.* 24 Mr. 1882
	I.	The Building of the Ship, 11:89-102
	II.	The Skeleton in Armor, 10:124-130
	III.	Resignation, 15:131-133
	IV.	The Arrow and the Song, 12:283-284
25th.	I.	Franklin's George Whitefield, 6-Pt.II:108-114
	II.	The Franklin Stove, 6-Pt.II:115-116
	III.	Civic Pride, 6-Pt.II:117-124
	IV.	Advice to a Young Tradesman, 6-Pt.II:153-155

For whatsoever things were written aforetime were written for our learnings.

—St. Paul.

March 26th to April 1st

26th. A. E. Housman, *b.* 26 Mr. 1859
I. A Shropshire Lad-XIII, 12:340
II. Ferber's Gay Old Dog, 22-Pt.II:81-114

27th. I. Thackeray's Thorns in the Cushion, 1-Pt. I:51-64

28th. Foch, *made Commander Allied Armies, 28 Mr. 1918*
I. Burr's Fall In, 15: 211
II. Coates's Placé de la Concorde, 15:226

29th. Bonnivard, Prisoner of Chillon, *liberated* 29 Mr. 1536
I. Byron's Prisoner of Chillon, 11:191-204

30th. De Wolf Hopper, *b.* 30 Mr. 1858
I. Casey at the Bat, 9-Pt.I:95-98
II. Butler's Just Like a Cat, 8-Pt.I:152

31st. Andrew Marvell, *b.* 31 Mr. 1621
I. The Garden, 14:20-22
II. Bermudas, 15:162-163
John Donne, *d.* 31 Mr. 1631
III. The Dream, 12:137-138
IV. The Will, 15:156-158
V. Death, 13:195-196
VI. A Burnt Ship, 13:272

Ap. 1st. Agnes Repplier, *b.* 1 Ap. 1858
I. A Plea for Humor, 8-Pt.II:3-25

Dreams, books are each a world; and books, we know,
Are a substantial world, both pure and good:
Round these, with tendrils, strong as flesh and blood,
Our pastime and our happiness will grow.
—William Wordsworth.

April 2nd to 8th

2nd.	I.	Jefferson, 16-Pt. I:43-70
		Nelson's Victory Over the Danish Fleet, 2 Ap. 1801
	II.	The Battle of the Baltic, 10:189-192
3rd.		Washington Irving, *b.* 3 Ap. 1783
	I.	Wouter Van Twiller, 7-Pt.I:3-10
	II.	The Voyage, 3-Pt.II:61-71
4th.	I.	Browning's Home-Thoughts, from Abroad, 12:57-58
	II.	Macaulay's Byron the Poet, 2-Pt.II:94-109
5th.		Frank R. Stockton, *b.* 5 Ap. 1834
	I.	Pomona's Novel, 7-Pt.II:62-81
	II.	A Piece of Red Calico, 8-Pt.I:105-112
6th.		Commander Robert E. Peary *reached the North Pole*, 6 Ap. 1909
	I.	At the North Pole, 16-Pt.II:125-146
7th.		William Wordsworth, *b.* 7 Ap. 1770
	I.	Landor's To Wordsworth, 14:148-150
	II.	To the Cuckoo, 12:38-40
	III.	Daffodils, 12:41-42
	IV.	Tintern Abbey, 14:47-52

V. Lucy Gray, 10:255-258
VI. Arnold's Memorial Verses, 15:77-79

8th. PHINEAS FLETCHER, *baptized*, 8 Ap. 1582
I. A Hymn, 12:317
ROBERT HAVEN SCHAUFFLER, *b.* 8 Ap. 1879
II. Earth's Easter (1915), 15:224
III. Hagedorn's Song Is So Old, 12:337

But words are things, and a small drop of ink, falling like dew, upon a thought, produces that which makes thousands, perhaps millions, think.

—Lord Byron.

April 9th to 15th

9th.	I.	Tennyson's Early Spring, 14:94-96
	II.	Poe's Ligeia, 4-Pt.I:37-63
10th.	I.	De Quincey's The Vision of Sudden Death, 4-Pt.II:119-145
11th.		Napoleon *abdicated at Fontainebleau*, 11 Ap. 1814
	I.	Byron's Ode to Napoleon Buonaparte, 13:109-115
12th.	I.	Franklin's Autobiography, 6-Pt.II:3-35
13th.	I.	Burns's To a Mountain Daisy, 14:109-111
	II.	Lamb's Imperfect Sympathies, 5-Pt.II: 21-34
14th.		Lincoln *shot by John Wilkes Booth*, 14 Ap. 1865
	I.	Markham's, Lincoln, the Man of the People, 14:296
	II.	Flecker's Dying Patriot, 12:347
	III.	Ballad of Camden Town, 10:295
15th.		Abraham Lincoln, *d.* 15 Ap. 1865
	I.	Farewell at Springfield, 5-Pt.I:70
	II.	Speech to 166th Ohio Regiment, 5-Pt.I: 96-97
	III.	Letters to Mrs. Lincoln, 5-Pt.I:113-114
	IV.	To Grant, 5-Pt.I:121
	V.	Whitman's O Captain! My Captain! 15:105-106
		Titanic Sunk, 15 Ap. 1912
	VI.	Van Dyke's Heroes of the Titanic, 10:305

Many times the reading of a book has made the fortune of a man—has decided his way of life.
—Ralph Waldo Emerson.

April 16th to 22nd

16th. I. Herbert's Easter, 15:152-153
II. Franklin's Motion for Prayers, 6-Pt.II: 162-164
III. Necessary Hints, 6-Pt.II:160-161

17th. Benjamin Franklin, *d.* 17 Ap. 1790
I. Franklin's Autobiography, 6-Pt.II:35-75
Dr. Charles H. Parkhurst, *b.* 17 Ap. 1842
II. A Remarkable Dream, 8-Pt.I:79-80

18th. Richard Harding Davis, *b.* 18 Ap. 1864
I. Mr. Travers's First Hunt, 22-Pt.I:135
II. A Slave to Duty, 8-Pt.I:66-67

19th. Battles of Lexington and Concord, 19 Ap. 1775
I. Emerson's Concord Hymn, 12:218-219
Siege of Ratisbon, 19-23 Ap. 1809
II. Browning's Incident of the French Camp, 10:213-214

20th. I. Campbell's Ye Mariners of England, 10: 150-151
II. Lincoln's Response to Serenade, 5-Pt.I: 98-100
William H. Davies, *b.* 20 Ap. 1870
III. Davies's Catharine, 11:327

21st. Charlotte Brontë, *b.* 21 Ap. 1816
I. Charlotte Brontë, 17-Pt.I:121-132
II. Thackeray's De Juventute, 1-Pt.I:65-87

22nd. I. Riley's The Elf-Child, 8-Pt.I:34-36
II. A Liz-Town Humorist, 8-Pt.I:48-49
III. Carlyle's The Watch Tower, 2-Pt.I:129-133
UNITED STATES DAY CELEBRATED IN FRANCE 22 Ap. 1917.
IV. Van Dyke's The Name of France, 15:224

Knowing I loved my books, he furnished me,
From my own library, with volumes that
I prize above my dukedom.

—William Shakespeare.

April 23rd to 29th

23rd. William Shakespeare, *b.* 23 (?) Ap. 1564; *d.* 23 Ap. 1616
- I. When Daisies Pied, 12:18-19
- II. Under the Greenwood Tree, 12:21
- III. Hark, Hark, The Lark, 12:97
- IV. Milton's Epitaph on Shakespeare, 15:44
- V. Stratford-on-Avon, 3-Pt.II:95-125

24th. James T. Fields, *d.* 24 Ap. 1881
- I. The Owl-Critic, 7-Pt.I:41-44
- II. The Alarmed Skipper, 7-Pt.I:75-76

Lord Dunsany, *wounded* 25 Ap. 1916
- III. Songs from an Evil Wood, 15:221

25th. Oliver Cromwell, *b.* 25 Ap. 1599
- I. Marvell's Upon Cromwell's Return from Ireland, 13:54-59
- II. Milton's to the Lord General Cromwell 13:201-202

John Keble, *b.* 25 Ap. 1792
- III. Morning, 15:173-175
- IV. Evening, 15:175-177

26th. Charles Farrar Browne (Artemus Ward) *b.* 26 Ap. 1834
- I. One of Mr. Ward's Business Letters, 8-Pt. II:68-69
- II. On Forts, 8-Pt.II:69-71
- III. Among the Spirits, 8-Pt.I:81-85

27th. U. S. Grant, *b.* 27 Ap. 1822
- I. General Ulysses Simpson Grant, 16-Pt.II: 3-30

28th. 28 Ap. 1864
"Tell Tad the Goats are Well."
I. Lincoln's Telegram to Mrs. Lincoln, 5-Pt. I:114
II. The Last Address in Public, April 11, 1865, 5-Pt.I:102-106

29th. E. R. Sill, *b.* 29 Ap. 1841
I. Five Lives, 7-Pt.I:39-40
II. Eve's Daughter, 9-Pt.I:102
III. Opportunity, 11:106
IV. The Fool's Prayer, 11:263-264

I own that I am disposed to say grace upon twenty other occasions in the course of the day besides my dinner. . . Why have we none for books?

—Charles Lamb.

April 30th to May 6th

30th.	I.	Peck's Bessie Brown, M. D., 8-Pt.II:81-82
	II.	A Kiss in the Rain, 9-Pt.II:83
	III.	Poe's Fall of the House of Usher, 4-Pt.I: 3-34
My.1st.	I.	Morris's May, 14:104-105 Battle of Manila Bay, 1 My. 1898
	II.	Ware's Manila, 8-Pt. I:173
	III.	Graves's It's a Queer Time, 15:219
2nd.	I.	Lowell's To the Dandelion, 14:116-118
	II.	Lamb's Farewell to Tobacco, 5-Pt.II: 149-154
	III.	She Is Going, 5-Pt.II:154
3rd.	I.	Browning's Two in the Campagna, 14: 187-189
	II.	Franklin's Letters, 6-Pt.II:167-178
4th.		Richard Hovey, *b.* 4 My. 1864
	I.	The Sea Gypsy, 12:334
	II.	Braithwaite's Sic Vita, 12:343
	III.	Sandy Star, 12:346
5th.		Christopher Morley, *b.* 5 My. 1890
	I.	Rhubarb, 22-Pt. II:56
6th.		Abbé Vogler, *d.* 6 My. 1814
	I.	Browning's Abt Vogler, 14:177-183

Where a book raises your spirit, and inspires you with noble and courageous feelings, seek for no other rule to judge the event by: it is good and made by a good workman.
—JEAN DE LA BRUYÈRE.

MAY 7TH TO 13TH

7th.		ROBERT BROWNING, *b.* 7 My. 1812
	I.	Landor's To Robert Browning, 14:151-152
	II.	A King Lived Long Ago, 11:9-11
	III.	Evelyn Hope, 15:121-123
	IV.	How They Brought the Good News, 10: 130-134
	V.	A Woman's Last Word, 14:189-191
8th.	I.	Shakespeare's Sonnets, 13:184-195
	II.	Peabody's Fortune and Men's Eyes, 18:89
9th.		J. M. BARRIE, *b.* 9 My. 1860
	I.	The Courting of T'Nowhead's Bell, 20-Pt. I:1-29
10th.		HENRY M. STANLEY, *d.* 10 My. 1904
	I.	In Darkest Africa, 16-Pt.II:97-124
11th.	I.	Wordsworth's The Green Linnet, 14:106-108
		GEORGE EDWARD WOODBERRY, *b.* 12 My. 1855
	II.	At Gibraltar, 13:290
12th.		DANTE GABRIEL ROSSETTI, *b.* 12 My. 1828
	I.	The Blessed Damozel, 10:58-63
	II.	The Sonnet, 13:176-177
	III.	The House of Life, 13:257-264
13th.		ALPHONSE DAUDET, *b.* 13 My. 1840
	I.	The Siege of Berlin, 21-Pt.I:129-138

Learn to be good readers—which is perhaps a more difficult thing than you imagine. Learn to be discriminative in your reading; to read faithfully, and with your best attention, all kinds of things which you have a real interest in.

—Thomas Carlyle.

May 14th to 20th

14th.		"Mother's Day" (2d Sunday in May)
	I.	Branch's Songs for My Mother, 14:300
	II.	Emerson's Each and All, 14:262-263
	III.	Carlyle's Battle of Dunbar, 2-Pt.I:111-128
15th.	I.	Thackeray's On Letts's Diary, 1-Pt.I:115-130
16th.		Honoré de Balzac, *b.* 20 My. 1799
	I.	A Passion in the Desert, 21-Pt.II:107-129
17th.	I.	Thackeray's On a Joke I Once Heard, 1-Pt.I:87-104
18th.	I.	Browning's May and Death, 15:123-124
	II.	Galsworthy's The Little Man, 18:227
19th.		Battle of La Hogue 19 My. 1692 (N. S. 29 My. 1692)
	I.	Browning's Hervé Riel, 10:162-168
		Nathaniel Hawthorne, *d.* 19 My. 1864
	II.	The Great Carbuncle, 20-Pt.II:39-61
20th.	I.	Gerstenberg's Overtones, 18:139

At this day, as much company as I have kept, and as much as I love it, I love reading better.

—Alexander Pope.

May 21st to 27th

21st.		Alexander Pope, *b.* 21 My. 1688
	I.	On a Certain Lady at Court, 13:272-273
	II.	The Dying Christian to His Soul, 15:169
	III.	The Universal Prayer, 15:166-168
		James Graham, Marquis of Montrose, *d.* 21 My. 1650
	IV.	The Execution of Montrose, 10:270-277
22nd.		Arthur Conan Doyle, *b.* 22 My. 1859
	I.	The Dancing Men, 22-Pt.I:63
23rd.		Thomas Hood, *b.* 23 My. 1799
	I.	Flowers, 12:53-54
	II.	I Remember, I Remember, 12:269-270
	III.	The Song of the Shirt, 12:292-295
	IV.	The Bridge of Sighs, 15:124-128
	V.	The Dream of Eugene Aram, 11:265-273
24th.		Richard Mansfield, *b.* 24 My. 1857
	I.	Richard Mansfield, 17-Pt.II:61-79
25th.		Ralph Waldo Emerson, *b.* 25 My. 1803
	I.	The Rhodora, 14:115
	II.	The Titmouse, 12:66-69
	III.	The Problem, 14:268-271
	IV.	Lincoln's The Whigs and the Mexican War, 5-Pt.I:3-6
	V.	Notes for a Law Lecture, 5-Pt.I:7-10
26th.	I.	Bret Harte's Melons, 7-Pt.II:41-50
	II.	The Society upon the Stanislaus, 7-Pt.II: 57-59
27th.	I.	Lady Dufferin's Lament of the Irish Emigrant, 15:128-130
	II.	Hawthorne's Wakefield, 3-Pt.I:85-99

All the best experience of humanity, folded, saved, freighted to us here! Some of these tiny ships we call Old and New Testaments, Homer, Æschylus, Plato, Juvenal, etc. Precious Minims!

—Walt Whitman.

May 28th to June 3rd

28th. Thomas Moore, *b.* 28 My. 1779
I. As Slow Our Ship, 12:232-233
II. Believe Me, If All Those Endearing Young Charms, 12:157-158
III. The Lake of the Dismal Swamp, 11:83-85
IV. Oft in the Stilly Night, 12:271-272
V. Fly to the Desert, 12:155-157
VI. Canadian Boat Song, 12:233-234

29th. I. De Quincey's Pleasures of Opium, 4-Pt. II:31-73

30th. Memorial Day
I. Hale's the Man Without a Country, 21-Pt.II:57-95

31st. Walt Whitman, *b.* 31 My. 1819
I. Out of the Cradle Endlessly Rocking, 14: 120-129

Je. 1st. Henry Francis Lyte, *b.* 1 Je. 1793
I. Abide With Me, 15:180-181
John Drinkwater, *b.* 1 Je. 1882
II. Birthright, 15:199
Christopher Marlowe, *killed in a street brawl*, 1 Je. 1593
III. Cabell's Porcelain Cups, 22-Pt.I:38-62

2nd.
J. G. Saxe, *b.* 2 Je. 1816
I. Early Rising, 9-Pt. I:71-72
II. The Coquette, 7-Pt.II:29-30
III. The Stammering Wife, 7-Pt.I:98-99
IV. My Familiar, 9-Pt.I:15-16
Thomas Hardy, *b.* 2 Je. 1840
V. Hardy's The Oxen, 15:201

3rd.
I. Hood's It Was Not in the Winter, 12:167-168
II. Lamb's Letters, 5-Pt.II:117-145

We ought to regard books as we do sweetmeats, not wholly to aim at the pleasantest, but chiefly to respect the wholesomest; not forbidding either, but approving the latter most.

—PLUTARCH.

JUNE 4TH TO 10TH

4th.	I.	Thackeray's Dennis Haggarty's Wife, 21-Pt.I:20-52
5th.		O. HENRY, *d.* 5 Je. 1910
	I.	The Furnished Room, 22-Pt.I:140
6th.		ROBERT FALCON SCOTT, *b.* 6 Je. 1868
	I.	Captain Scott's Last Struggle, 16-Pt.II: 152-159
7th.		EDWIN BOOTH, *d.* 7 Je. 1893
	I.	Edwin Booth, 17-Pt.II:23-38
8th.	I.	Lamb's Letters, 5-Pt.II:103-116
9th.		CHARLES DICKENS, *d.* 9 Je. 1870
	I.	Charles Dickens, 17-Pt.I:99-120
10th.		EDWARD EVERETT HALE, *d.* 10 Je. 1909
	I.	My Double and How He Undid Me, 8-Pt. I:124-142

If an author be worthy of anything, he is worth bottoming. It may be all very well to skim milk, for the cream lies on the top; but who could skim Lord Byron?

—George Searle Phillips.

June 11th to 17th

11th.	I.	Wells's Tragedy of a Theatre Hat, 9-Pt. II:50-55
	II.	One Week, 9-Pt.II:151
	III.	The Poster Girl, 8-Pt.II:92-93
	IV.	A Memory, 9-Pt.I:116-117
12th.		Charles Kingsley, *b.* 12 Je. 1819
	I.	Oh! That We Two Were Maying, 12:175-176
	II.	The Last Buccaneer, 14:240-242
	III.	The Sands of Dee, 10:261-262
	IV.	The Three Fishers, 10:262-263
	V.	Lorraine, 11:306-308
13th.		William Butler Yeats, *b.* 13 Je. 1865
	I.	Ballad of Father Gilligan, 10:314
	II.	Fiddler of Dooney, 14:310
14th.		Flag Day
	I.	Whittier's Barbara Frietchie, 10:210-213
	II.	Key's Star-Spangled Banner, 12:213-215
	III.	Drake's American Flag, 12:215-217
	IV.	Holmes's Old Ironsides, 12:217-218
15th.	I.	Leacock's My Financial Career, 9-Pt.II: 19-23
	II.	Hawthorne's Gray Champion, 3-Pt.I: 139-152
16th.	I.	Lanigan's The Villager and the Snake, 9-Pt.I:19

II. The Amateur Orlando, 9-Pt.I:26-30
III. The Ahkoond of Swat, 8-Pt.I:37-38

17th. Joseph Addison, *d.* 17 Je. 1719
I. The Voice of the Heavens, 15:165-166
II. Poe's MS. Found in a Bottle, 4-Pt.I: 105-123
III. Lincoln's Emancipation Proclamation, 5-Pt.I:90-93
IV. Ship of State and Pilot, 5-Pt. I:94-95

Sitting last winter among my books, and walled around with all the comfort and protection which they and my fireside could afford me—to wit, a table of higher piled books at my back, my writing desk on one side of me, some shelves on the other, and the feeling of the warm fire at my feet—I began to consider how I loved the authors of those books.

—Leigh Hunt.

June 18th to 24th

18th.	I.	Hawthorne's Ethan Brand, 3-Pt.I:55-82
19th.		Richard Monckton Milnes, *d.* Aug. 11, 1885
	I.	The Brook-Side, 12:177-178
	II.	The Men of Old, 14:133-135
	III.	Lincoln's Speech in Independence Hall, 5-Pt. I:71-73
	IV.	To the Workingmen of Manchester, 5-Pt. I:115-117
20th.	I.	Longfellow's Hymn to the Night, 12:46-47
	II.	The Light of the Stars, 12:48-49
	III.	Daybreak, 12:49-50
	IV.	Seaweed, 14:88-89
	V.	The Village Blacksmith, 14:165-166
21st.		Henry Guy Carleton, *b.* 21 Je. 1856
	I.	The Thompson Street Poker Club, 7-Pt. II:116-121
	II.	Munkittrick's Patriotic Tourist, 9-Pt.II: 47-48
	III.	What's in a Name? 9-Pt.II:103-104
	IV.	'Tis Ever Thus, 9-Pt.II:152
22nd.		Alan Seeger, *b.* 22 Je. 1888
	I.	I Have a Rendezvous with Death, 15:215
	II.	O. Henry's Gift of the Magi, 22-Pt.II:48

23rd.
I. Longfellow's The Day Is Done, 12:240-242
II. The Beleaguered City, 14:249-251
III. The Bridge, 12:279-282
IV. Whittier's Ichabod, 14:154-156
V. Maud Muller, 11:219-224

24th.
Ambrose Bierce, *b.* 24 Je. 1842
I. The Dog and the Bees, 7-Pt.II:10
II. The Man and the Goose, 9-Pt.I:85
Battle of Bannockburn, 24 Je. 1314
III. Burns's Bannockburn, 12:198-199
IV. My Heart's in the Highlands, 12:36-37
V. The Banks of Doon, 12:146-147

Next to the originator of a good sentence is the first quoter of it. Many will read the book before one thinks of quoting a passage. As soon as he has done this, that line will be quoted east and west.

—Ralph Waldo Emerson.

June 25th to July 1st

25th.	I.	Goodman's Eugenically Speaking, 18:193
26th.	I.	Burns's Elegy, 15:61-64
	II.	Mary Morison, 12:147-148
	III.	Oh! Saw Ye Bonnie Lesley? 12:148-149
	IV.	O, My Luve's Like a Red, Red Rose, 12:149-150
	V.	Ae Fond Kiss, 12:150-151
27th.		Helen Keller, *b.* 27 Je. 1880
	I.	Helen Keller, 17-Pt.I:167-171
	II.	Garrison's A Love Song, 12:338
28th.	I.	Lincoln's Letter to Bryant, 5-Pt.I:122-123
	II.	Burns's of A' the Airts, 12:151
	III.	Highland Mary, 12:152-153
	IV.	A Farewell, 12:199-200
	V.	It Was A' for Our Rightfu' King, 12:200-201
29th.	I.	The Pit and the Pendulum, 21-Pt.I:139-162
30th.	I.	Burns's John Anderson My Jo, 12:245-246
	II.	Thou Lingering Star, 12:270-271
	III.	Lines Written on a Banknote, 13:273-274
	IV.	Byron's Darkness, 11:102-105
	V.	Oh! Snatch'd Away in Beauty's Bloom, 15:113-114
Jl. 1st.		Harriet Beecher Stowe, *d.* 1 Jl. 1896
	I.	The Minister's Wooing, 8-Pt.II:97-106

A library is not worth anything without a catalogue; it is a Polyphemus without an eye in his head—and you must confront the difficulties whatever they may be, of making a proper catalogue.

—Thomas Carlyle.

July 2nd to 8th

2nd.		Richard Henry Stoddard, *b.* 2 Jl. 1825
	I.	There Are Gains for All Our Losses, 12:267
	II.	The Sky, 13:281
	III.	Byron's Ode on Venice, 13:115-121
	IV.	Stanzas for Music, 12:162-163
	V.	When We Two Parted, 12:163-164
3rd.		Charlotte Perkins (Stetson) Gilman, *b.* 3 Jl. 1860
	I.	Similar Cases, 9-Pt.I:53-57
	II.	Byron's She Walks in Beauty, 12:164-165
	III.	Destruction of Sennacherib, 11:183-184
	IV.	Sonnet on Chillon, 13:222
4th.		Nathaniel Hawthorne, *b.* 4 Jl. 1804
	I.	Nathaniel Hawthorne, 17-Pt.I:74-98
		Declaration of Independence, 4 Jl. 1776
	II.	Emerson's Ode, 13:167-169
5th.	I.	Emerson's Waldeinsamkeit, 14:39-41
	II.	The World-Soul, 12:59-63
	III.	To the Humblebee, 12:64-66
	IV.	The Forerunners, 14:265-267
	V.	Brahma, 14:271
6th.	I.	Macdonald's Earl o' Quarterdeck, 10:300
7th.	I.	Markham's Man with the Hoe, 14:294
8th.		Shelley *drowned*, 8 Jl. 1822
	I.	Memorabilia, 14:151
	II.	Hawthorne's The Minister's Black Veil, 21-Pt.I:107-128

For my part I have ever gained the most profit, and the most pleasure also, from the books which have made me think the most.

—Julius C. Hare.

July 9th to 15th

9th.
- I. Browning's The Statue and the Bust, 11:273-284
- II. The Lost Leader, 12:289-290
- III. The Patriot, 11:290-291

10th.
- Albert Bigelow Paine, *b.* 10 Jl. 1861
- I. Mis' Smith, 8-Pt.II:77
- F. P. Dunne ("Mr. Dooley"), *b.* 10 Jl. 1867
- II. Home Life of Geniuses, 9-Pt.II:56-62
- III. The City as a Summer Resort, 9-Pt.II:138-144

11th.
- I. Burdette's Vacation of Mustapha, 8-Pt.I:3-7
- II. The Legend of Mimir, 8-Pt.I:68-69
- III. The Artless Prattle of Childhood, 7-Pt.II:106-112
- IV. Rheumatism Movement Cure, 8-Pt.II:37-43

12th.
- B. P. Shillaber, *b.* 12 Jl. 1814
- I. Fancy Diseases, 7-Pt. I:32
- II. Bailed Out, 7-Pt.I:33
- III. Masson's My Subway Guard Friend, 9-Pt.I:140

13th.
- I. Mukerji's Judgment of Indra, 18:257

14th.
- The Bastille Destroyed, 14 Jl. 1789
- I. Carlyle's The Flight to Varennes from "The French Revolution," 2-Pt.I:87-110

15th. Battle of Château Thierry, 15 Jl. 1918
I. Grenfell's Into Battle, 15:217
II. Keats's La Belle Dame Sans Merci, 10:85-87
III. Ode to a Nightingale, 13:132-135
IV. Ode, 13:135-137
V. Ode to Psyche, 13:139-141
VI. Fancy, 13:143-146

Books are the food of youth, the delight of old age; the ornament of prosperity; the refuge and comfort of adversity; a delight at home, and no hindrance abroad; companions at night, in travelling, in the country.

—Cicero.

July 16th to 22nd

16th. Roald Amundsen, *b.* 16 Jl. 1872
- I. Amundsen, 16-Pt.II:147-151
- II. Masefield's Sea Fever, 12:334

17th.
- I. Keats's Robin Hood, 14:146-148
- II. Sonnets, 13:223-227
- III. Shelley's Hymn of Pan, 12:44-45
- IV. Lines Written Among the Euganean Hills, 14:61-73
- V. Stanzas Written in Dejection, 14:73-75

18th. William Makepeace Thackeray, *b.* 18 Jl. 1811
- I. De Finibus, 1-Pt. I:143-157
- II. Ballads, 1-Pt.I:161-164

19th.
- I. Derby's Illustrated Newspapers, 7-Pt.II: 11-19
- II. Tushmaker's Toothpuller, 7-Pt.II:53-56
- III. Burdette's Romance of the Carpet, 9-Pt. I: 31-33

20th. Jean Ingelow, *d.* 20 Jl. 1897
- I. High Tide on the Coast of Lincolnshire, 10:263-269
- II. Shelley's The Cloud, 14:90-93
- III. Hymn to Intellectual Beauty, 13:121-124
- IV. To a Skylark, 13:124-129
- V. Arethusa, 11:140-143

21st. ROBERT BURNS, *d.* 21 Jl. 1796
- I. Wordsworth's Thoughts, 15:65-67
- II. Shelley's Love's Philosophy, 12:160
- III. I Fear Thy Kisses, 12:161
- IV. To——, 12:161-162
- V. To——, 12:162

22nd.
- I. Shelley's Ozymandias of Egypt, 13:222-223
- II. Song, 12:225-226
- III. When the Lamp Is Shattered, 12:274-275
- IV. Tennyson's The Gardener's Daughter, 11:17-28
- V. The Deserted House, 15:23-24

Histories make men wise; poets, witty; the mathematics, subtile; natural philosophy, deep; morals, grave; logic and rhetoric, able to contend.

–Bacon.

July 23rd to 29th

23rd.		U. S. Grant, *d.* 23 Jl. 1885
	I.	Lincoln to Grant, 5-Pt.I:121
	II.	Tennyson's Ulysses, 14:175-177
	III.	Ask Me No More, 12:180
	IV.	The Splendor Falls, 12:181
	V.	Come into the Garden, Maud, 12:182-184
	VI.	Sir Galahad, 14:184-186
24th.		John Newton, *b.* 24 Jl. 1725
	I.	The Quiet Heart, 15:170
	II.	Tennyson's The Miller's Daughter, 11:31-40
	III.	The Oak, 14:41
	IV.	Sir Launcelot and Queen Guinevere, 10:51-53
	V.	Song, 12:54-55
25th.	I.	Tennyson's The Throstle, 12:55-56
	II.	A Small, Sweet Idyl, 14:79-80
	III.	Merlin and the Gleam, 11:122-127
	IV.	The Lotos-Eaters, 14:135-143
	V.	Mariana, 14:162-164
26th.	I.	Stevenson's Markheim, 20-Pt.I:103-129
27th.		Thomas Campbell, *b.* 27 Jl. 1777
	I.	The Soldier's Dream, 10:186-187
	II.	Lord Ullin's Daughter, 10:259-261
	III.	How Delicious Is the Winning, 12:165-166
	IV.	To the Evening Star, 12:47

28th.
ABRAHAM COWLEY, *d.* 28 Jl. 1667
I. A Supplication, 13:59-60
II. On the Death of Mr. William Hervey, 15:80-86
JOHN GRAHAM OF CLAVERHOUSE VISCOUNT DUNDEE, *d.* 28 Jl. 1689
III. Scott's Bonny Dundee, 10:183-186

29th.
DON MARQUIS, *b.* 29 Jl. 1878
I. Chant Royal of the Dejected Dipsomaniac, 9-Pt.I:143
BOOTH TARKINGTON, *b.* 29 Jl. 1869
II. Overwhelming Saturday, 22-Pt.I:101

Knowledge is proud that he has learned so much; Wisdom is humble that he knows no more. Books are not seldom talismans and spells.

—COWPER.

JULY 30TH TO AUGUST 5TH

30th.		JOYCE KILMER, *killed in action*, 30 Jl. 1918
	I.	A Ballad of Three, 10:310
	II.	Trees, 12:329
	III.	Noyes's The May-Tree, 12:327
31st.	I.	Tennyson's Song of the Brook, 14:99-101
	II.	O That 't Were Possible, 12:185-188
	III.	Morte d'Arthur, 11:204-215
	IV.	Sweet and Low, 12:249-250
	V.	Will, 14:259-260
Ag. 1st	I.	Tennyson's Rizpah, 10:279-285
	II.	In the Children's Hospital, 11:310-315
	III.	Break, Break, Break, 12:320
	IV.	In the Valley of Cauteretz, 12:321
	V.	Wages, 12:321-322
	VI.	Crossing the Bar, 12:324
	VII.	Flower in the Crannied Wall, 13:280
2nd.	I.	Browning's Love Among the Ruins, 11:28-31
	II.	My Star, 12:58-59
	III.	From Pippa Passes, 12:59
	IV.	The Boy and the Angel, 11:133-137
	V.	Epilogue, 15:143-144
3rd.		H. C. BUNNER, *b.* 3 Ag. 1855
	I.	Behold the Deeds! 7-Pt.II:123-125
	II.	The Love Letters of Smith, 8-Pt.I:89-104

4th.

PERCY BYSSHE SHELLEY, *b.* 4 Ag. 1792

I. The Sensitive Plant, 11:54-68
II. To Night, 12:43-44
III. The Indian Serenade, 12:159-160

5th.

GUY DE MAUPASSANT, *b.* 5 Ag. 1850

I. The Piece of String, 21-Pt.II:96-106
II. The Necklace, 21-Pt.I:94-106

Plato is never sullen. Cervantes is never petulant. Demosthenes never comes unseasonably. Dante never stays too long.

—Lord Macaulay.

August 6th to 12th

6th. Alfred Tennyson, *b.* 6 Ag. 1809
- I. Alfred Tennyson, 17-Pt.I:38-42
- II. Dora, 11:11-17
- III. The Lady of Shalott, 10:73-79

7th. Joseph Rodman Drake, *b.* 7 Ag. 1795
- I. Halleck's Joseph Rodman Drake, 15:104-105
- II. Browning's Prospice, 15:145-146
- III. Pied Piper, 11:163-173
- IV. Meeting at Night, 12:189-190
- V. Parting at Morning, 12:190

8th. Sara Teasdale, *b.* 8 Ag. 1884
- I. Teasdale's Blue Squills, 12:327
- II. The Return, 12:338
- III. Browning's Misconceptions, 12:190-191
- IV. Rabbi Ben Ezra, 14:191-199

9th. John Dryden, *b.* 9 Ag. 1631
- I. Alexander's Feast, 13:63-70
- II. Ah, How Sweet It Is to Love! 12:140-141
- III. Herbert's The Elixir, 15:150-151
- IV. Discipline, 15:151-152
- V. The Pulley, 15:153-154

10th. Witter Bynner, *b.* 10 Ag. 1881
- I. Sentence, 13:295
- II. Browning's Saul, 14:199-221

III. Herrick's To Blossoms, 12:33-34
IV. To Daffodils, 12:34
V. To Violets, 12:35

11th. I. Herrick's to Meadows, 12:35-36
II. Lacrimæ, 15:41-42
III. The Primrose, 12:124
IV. Litany, 15:158-160
V. Lowell's Madonna of the Evening Flowers, 11:319

12th. James Russell Lowell, *d.* 12 Ag. 1891
I. Rhoecus, 11:127-133
II. The Courtin', 11:230-233
III. The Yankee Recruit, 7-Pt.I:52-60

Give us a house furnished with books rather than with furniture. Both if you can, but books at any rate!
—HENRY WARD BEECHER.

AUGUST 13TH TO 19TH

13th.		Battle of Blenheim, 13 Ag. 1704
	I.	Southey's After Blenheim, 10:192-194
	II.	De Quincey's Going Down with Victory, 4-Pt.II:107-119
14th.		JOHN FLETCHER, *d.* 14 Ag. 1785
	I.	Love's Emblems, 12:29-30
	II.	Hear, Ye Ladies, 12:132-133
	III.	Melancholy, 12:278-279
	IV.	Lodge's Rosalind's Madrigal, 12:83-84
	V.	Rosalind's Description, 12:84-86
15th.		THOMAS DE QUINCEY, *b.* 15 Ag. 1785
	I.	The Pains of Opium, 4-Pt.II:73-100
16th.		BARONESS NAIRNE (Carolina Oliphant), *b.* 16 Ag. 1766
	I.	The Laird o' Cockpen, 11:251-252
	II.	The Land o' the Leal, 12:311-312
	III.	Cather's Grandmither, Think Not I Forget, 14:313
17th.	I.	Ali Baba and the Forty Robbers, 19-Pt. II:1-58
18th.	I.	Longfellow's Rain in Summer, 14:96-99
	II.	Herrick's Corinna's Going a-Maying, 12:30-33
	III.	Shelley's Ode to the West Wind, 13:129-132
19th.		Battle of Otterburn, 19 Ag. 1388
	I.	The Battle of Otterburn, 10:171-176

Books make up no small part of human happiness.
—FREDERICK THE GREAT (in youth).

My latest passion will be for literature.
—FREDERICK THE GREAT (in old age).

AUGUST 20TH TO 26TH

20th. MARCO BOZZARIS, *fell* 20 Ag. 1823
I. Halleck's Marco Bozzaris, 11:187-191
II. Lowell's Vision of Sir Launfal, 11:107-121

21st. MARY MAPES DODGE, *d.* 21 Ag. 1905
I. Miss Malony on the Chinese Question, 7-Pt.II:20-24
II. Lowell's Letter from a Candidate, 7-Pt.II: 25-28

22nd. Royal Standard Raised at Nottingham, 22 Ag. 1642
I. Browning's Cavalier Tunes, 12:205-208
II. Milton's Il Penseroso, 14:14-19
III. Lycidas, 15:52-58

23rd. EDGAR LEE MASTERS, *b.* 23 Ag. 1869
I. Isaiah Beethoven, 14:308
II. Hardy's She Hears the Storm, 14:312
III. Wheelock's The Unknown Belovèd, 10:309

24th. ROBERT HERRICK, *baptized* 24 Ag. 1591
I. To Dianeme, 12:123
II. Upon Julia's Clothes, 12:124
III. To the Virgins, to Make Much of Time, 12:125
IV. Delight in Disorder, 12:125-126
V. To Anthea, 12:126-127
VI. To Daisies, 12:127
VII. The Night-Piece, 12:128

25th. BRET HARTE, *b.* 25 Ag. 1839
I. Plain Language from Truthful James, 11: 234-236
II. The Outcasts of Poker Flat, 20-Pt.I:30-46
III. Ramon, 11:285-288
IV. Her Letter, 8-Pt.I:113-115

26th. I. Holley's An Unmarried Female, 8-Pt.II: 26-36

We are as liable to be corrupted by books as by companions.

—Henry Fielding.

August 27th to September 2nd

27th.
I. Scott's Coronach, 15:33-34
II. Lochinvar, 10:36-39
III. A Weary Lot Is Thine, 10:40-41
IV. County Guy, 12:154-155
V. Hail to the Chief, 12:203-204

28th.
Leo Tolstoi, *b.* Ag. 1828
I. The Prisoner in the Caucasus, 19-Pt.I: 141-186

29th.
Oliver Wendell Holmes, *b.* 29 Ag. 1809;
I. The Ballad of the Oysterman, 7-Pt.I:105-106
II. My Aunt, 7-Pt.I:23-24
III. Foreign Correspondence, 7-Pt.I:77-80
IV. The Chambered Nautilus, 14:108-109
The Royal George lost 29 Ag. 1782
V. Cowper's On the Loss of the Royal George, 10:148-149

30th.
I. Scott's Brignall Banks, 10:41-43
II. Hunting Song, 12:230-231
III. Soldier Rest, 12:277-278
IV. Proud Maisie, 10:258
V. Harp of the North, 12:286-287

31st.
Théophile Gautier, *b.* 31 Ag. 1811
I. The Mummy's Foot, 19-Pt.I:90-108

S. 1st.
Simeon Ford, *b.* 31 Ag. 1855
I. At a Turkish Bath, 9-Pt. II:74-77

II. The Discomforts of Travel, 9-Pt.II:123-127
III. Boyhood in a New England Hotel, 9-Pt. I:123-126

2nd. Austin Dobson, *d.* 2 S. 1921
I. Ballad of Prose and Rhyme, 12:335
II. Carman's Vagabond Song, 12:330
III. Colum's Old Woman of the Roads, 14:311
IV. Peabody's House and the Road, 12:344
V. Daly's Inscription for a Fireplace, 13:294

Old wood best to burn; old wine to drink; old friends to trust; and old authors to read.

—Alonzo of Aragon.

September 3rd to 9th

3rd.		Ivan Sergeyevich Turgenieff, *d.* 3 S. 1883
	I.	The Song of Triumphant Love, 19-Pt.I: 109-140
	II.	Wordsworth's Sonnet Composed Upon Westminster Bridge, Sept. 3, 1802, 13: 211
4th.		Sir Richard Grenville, *d.* 4 (?) S. 1591
	I.	Tennyson's The Revenge, 10:222-229
	II.	Wordsworth's To the Skylark, 12:40-41
	III.	On a Picture of Peele Castle, 14:44-47
5th.	I.	Some Messages Received by Teachers in Brooklyn Public Schools, 7-Pt. II:144-147
	II.	Carlyle's Labor, 2-Pt.I:138-145
6th.	I.	Wordsworth's Resolution and Independence, 11:48-54
	II.	Yarrow Unvisited, 14:53-55
	III.	Intimations of Immortality, 13:89-96
	IV.	Ode to Duty, 13:96-98
	V.	The Small Celandine, 14:112-113
7th.	I.	Milton's Echo, 12:25-26
	II.	Sabrina, 12:26-27
	III.	The Spirit's Epilogue, 12:27-29
	IV.	On Time, 13:52-53
	V.	At a Solemn Music, 13:53-54
8th.	I.	Wordsworth's Lucy, 15:114-118
	II.	Hart-Leap Well, 10:134-142
		Siegfried Sassoon, *b.* 8 S. 1886
	III.	Dreamers, 15:223

9th. Sir Humphrey Gilbert, *drowned* 9 S. 1583

I. Longfellow's Sir Humphrey Gilbert, 10: 160-161

Battle of Flodden Field, 9 S. 1513

II. Elliot's A Lament for Flodden, 10:251-252

III. Wordsworth's Stepping Westward, 14: 158-159

IV. She Was A Phantom of Delight, 14:159-160

V. Scorn Not the Sonnet, 13:175-176

To desire to have many books, and never use them, is like a child that will have a candle burning by him all the while he is sleeping.

—Henry Peacham.

September 10th to 16th

10th.
I. Wordsworth's Nuns Fret Not, 13:175
II. Lines, 14:253-255
III. We Are Seven, 10:252-255

11th.
James Thomson, *b.* 11 S. 1700
I. Rule Britannia, 12:208-209
II. Collins's On the Death of Thomson, 15:59-60
III. Lowell's A Winter Ride, 12:331
IV. MacKaye's The Automobile, 13:290

12th.
Charles Dudley Warner, *b.* 12 S. 1829
I. Plumbers, 8-Pt.I:150-151
II. My Summer in a Garden, 7-Pt.I:61-74
III. How I Killed a Bear, 9-Pt.I:59-70

13th.
General Ambrose Everett Burnside, *d.* 13 S. 1881
I. Lincoln's Letter to Burnside, 5-Pt.I:118
II. Collins's Ode Written in 1745, 15:34
III. The Passions, 13:81-85
IV. Ode to Evening, 13:85-88
V. Dirge in Cymbeline, 15:112-113

14th.
Duke of Wellington, *d.* 14 S. 1852
I. Tennyson's Ode on the Death of the Duke of Wellington, 13:151-161
Dante, *d.* 14 S. 1321
II. Longfellow's Dante and Divina Comedia, 13:239-244
III. Parsons's On a Bust of Dante, 14:152-154

15th.
I. Wordsworth's The Solitary Reaper, 14: 160-161
II. Jonson's Hymn to Diana, 12:14
III. Pindaric Ode, 13:37-42
IV. Epitaph, 15:46-47
V. On Elizabeth L. H., 15:47

16th.
ALFRED NOYES, *b.* 16 S. 1880
I. Old Grey Squirrel, 14:306
JOHN GAY, *baptized* 16 S. 1685
II. Black-Eyed Susan, 10:32-34
CHARLES BATTELL LOOMIS, *b.* 16 S. 1861
III. O-U-G-H, 7-Pt.I:143

It does not matter how many, but how good, books you have.

—Seneca.

September 17th to 23rd

17th.
- I. Turner's The Harvest Moon, 13:249
- II. Letty's Globe, 13:245-246
- III. Mary, A Reminiscence, 13:246-247
- IV. Her First-born, 13:247-248
- V. The Lattice at Sunrise, 13:248

18th. Dr. Samuel Johnson, *b.* 18 S. 1709
- I. Macaulay's Dr. Samuel Johnson, 2-Pt.II: 30-79

19th. Hartley Coleridge, *b.* 19 S. 1796
- I. Song, 12:166-167
- II. Sonnets, 13:227-230
- III. S. T. Coleridge's Frost at Midnight, 14: 22-25
- IV. Love, 10:44-47
- V. France: An Ode, 13:99-103

20th. William Haines Lytle, *d.* 20 S. 1863
- I. Antony to Cleopatra, 14:238-240
- II. Hood's The Death Bed, 15:131
- III. Autumn, 13:148-150
- IV. Ruth, 14:157-158
- V. Fair Ines, 12:168-169

21st. Sir Walter Scott, *d.* 21 S. 1832
- I. Sir Walter Scott, 17-Pt.I:65-73
- II. The Maid of Neidpath, 10:39-40
- III. Pibroch of Donald Dhu, 12:201-203
- IV. Wandering Willie's Tale, 20-Pt.II:75-103

22nd.
- I. Wordsworth's My] Heart Leaps Up, 13: 274
- II. Laodamia, 11:143-150
- III. There Was a Boy, 14:156-157

23rd. Battle of Monterey, 23 S. 1846
I. Hoffman's Monterey, 10:206-207
II. Lovelace's The Grasshopper, 12:30
III. To Lucasta, 12:129-130
IV. To Althea, 12:130-131
V. To Lucasta, on Going to the Wars, 12:198

The words of the good are like a staff in a slippery place.
—Hindu Saying.

September 24th to 30th

24th.	I.	Noyes's Creation, 15:204
25th.		Felicia Dorothea Hemans, *b.* 25 S. 1793
	I.	Landing of the Pilgrim Fathers, 10:151-153
	II.	Poe's Annabel Lee, 10:56-57
	III.	To Helen, 12:176
	IV.	The Bells, 12:234-238
	V.	For Annie, 12:305-308
26th.	I.	Holmes's Latter-Day Warnings, 7-Pt.I:34-35
	II.	Contentment, 7-Pt.I:35-38
	III.	An Aphorism, 8-Pt.II:44-52
	IV.	Music-Pounding, 7-Pt.I:80-81
27th.	I.	Holmes's The Height of the Ridiculous, 8-Pt.I:118-119
	II.	The Last Leaf, 14:167-168
	III.	The One-Hoss Shay, 11:236-241
28th.	I.	Morley's Haunting Beauty of Strychnine, 9-Pt.I:135
	II.	Guiterman's Strictly Germ-Proof, 7-Pt.I:141
	III.	Burgess's Lazy Roof, 9-Pt.I:149
	IV.	My Feet, 9-Pt.I:149
29th.		Émile Zola, *d.* 29 S. 1902
	I.	The Death of Olivier Bécaille, 21-Pt.I:53-93

30th. I. Lowell's Without and Within, 8-Pt.II:72-73
II. She Came and Went, 15:134
III. The Sower, 14:144-145
IV. Sonnets, 13:251-253
V. What Rabbi Jehosha Said, 14:282-283

If you are reading a piece of thoroughly good literature, Baron Rothschild may possibly be as well occupied as you —he is certainly not better occupied.

—P. G. Hamerton.

October 1st to 7th

1st. Louis Untermyer, *b.* 1 O. 1885
- I. Only of Thee and Me, 12:339
- II. Morris's October, 14:105-106
- III. Bunner's Candor, 8-Pt.1:11-12

2nd. French Fleet destroyed off Boston, October, 1746
- I. Longfellow's Ballad of the French Fleet, 10:202-204
- II. Mrs. Browning's Sleep, 15:21-23
- III. The Romance of the Swan's Nest, 10:79-83
- IV. A Dead Rose, 12:191-192
- V. A Man's Requirements, 12:192-194

3rd. William Morris, *d.* 3 O. 1896
- I. Summer Dawn, 12:172
- II. The Nymph's Song to Hylas, 12:173-174
- III. The Voice of Toil, 12:290-292
- IV. The Shameful Death, 10:277-279

4th. Henry Carey, *d.* 4 O. 1743
- I. Sally in Our Alley, 12:142-144
- II. Van Dyke's The Proud Lady, 10:296

5th.
- I. Poe's Ulalume, 11:302-306
- II. Arnold's The Last Word, 15:43
- III. A Nameless Epitaph, 15:48
- IV. Thyrsis, 15:86-97
- V. Requiescat, 15:120-121

6th. George Henry Boker, *b.* 6 O. 1823
I. The Black Regiment, 10:207-210
II. Lamb's Letter to Wordsworth, 5-Pt.II: 129-132
III. Letter to Wordsworth, 5-Pt.II:136-143
IV. Letter to Wordsworth, 5-Pt.II:143-145

7th. Sir Philip Sidney, *d.* 7 O. 1586
I. The Bargain, 12:87
II. Astrophel and Stella, 13:178-180
III. To Sir Philip Sidney's Soul, 13:181
Edgar Allan Poe, *d.* 7 O. 1849
IV. The Murders in the Rue Morgue, 19-Pt. I:1-53

A little before you go to sleep read something that is exquisite and worth remembering; and contemplate upon it till you fall asleep.

—Erasmus.

October 8th to 14th

8th.		John Hay, *b.* 8 O. 1838
	I.	Little Breeches, 7-Pt.I:45-47
		Edmund Clarence Stedman, *b.* 8 O. 1833
	II.	The Diamond Wedding, 7-Pt.I:107-114
9th.		S. W. Gillilan, *b.* O. 1869
	I.	Finnigin to Flannigan, 9-Pt.I:92-93
	II.	Dunne's On Expert Testimony, 9-Pt.II: 13-16
	III.	Work and Sport, 9-Pt.II:87-92
	IV.	Avarice and Generosity, 9-Pt.II:144-146
10th.		William H. Seward, *d.* 10 O. 1872
	I.	Lincoln's Letter to Seward, 5-Pt.I:111-112
	II.	Walker's Medicine Show, 18:213
11th.	I.	Keats's To Autumn,13:142-143
	II.	Carew's Epitaph, 15:48
	III.	Disdain Returned, 12:133-134
	IV.	Song, 12:134
	V.	To His Inconstant Mistress, 12:135
12th.		Robert E. Lee, *d.* 12 O. 1870
	I.	Robert E. Lee, 16-Pt.II:62-73
		Dinah Mulock Craik, *d.* 12 O. 1887
	II.	Douglas, Douglas, Tender and True, 12:310-311
13th.		Sir Henry Irving, *d.* 13 O. 1905
	I.	Sir Henry Irving, 17-Pt.II:39-47

14th. Josh Billings (H. W. Shaw), *d.* 14 O. 1885

I. Natral and Unnatral Aristokrats, 7-Pt.I. 48-51

II. To Correspondents, 9-Pt.I:73-74

III. Russell's Origin of the Banjo, 9-Pt.I:79-82

And when a man is at home and happy with a book, sitting by his fireside, he must be a churl if he does not communicate that happiness. Let him read now and then to his wife and children.

—H. Friswell.

October 15th to 21st

15t	I.	Tennyson's Tears, Idle Tears, 12:272-273
	II.	Shakespeare's Over Hill, Over Dale, 12:19
	III.	Poe's The Assignation, 4-Pt.I:81-101
16th.	I.	Nye's How to Hunt the Fox, 8-Pt.I:70-78
	II.	A Fatal Thirst, 7-Pt. II:148-150
	III.	On Cyclones, 9-Pt.I:83-85
17th.		William Vaughn Moody, *d.* 17 O. 1910
	I.	Gloucester Moors, 11:320
18th.		Thomas Love Peacock, *b.* 18 O. 1785
	I.	Three Men of Gotham, 12:257-258
	II.	Shakespeare's Silvia, 12:91-92
	III.	O Mistress Mine, 12:92
	IV.	Take, O Take Those Lips Away, 12:93
	V.	Love, 12:93-94
19th.		Leigh Hunt, *b.* 19 O. 1784
	I.	Jenny Kissed Me, 12:158
	II.	Abou Ben Adhem, 11:121-122
		Cornwallis *surrendered at Yorktown*, 19 O. 1781
	III.	Tennyson's England and America in 1782, 12:209-210
20th.	I.	Shakespeare's The Fairy Life, 12:20
	II.	When Icicles Hang by the Wall, 12:22
	III.	Fear No More the Heat o' the Sun, 15:37
	IV.	A Sea Dirge, 15:38

21st. SAMUEL TAYLOR COLERIDGE, *b.* 21 O. 1772

I. Youth and Age, 14:264-265
II. Kubla Khan, 14:80-82
III. Thompson's Arab Love Song, 12:339

I wist all their sport in the Park is but a shadow to that pleasure I find in Plato. Alas! good folk, they never felt what true pleasure meant.

—Roger Ascham.

October 22nd to 28th

22nd.	I.	Shakespeare's Crabbed Age and Youth, 12:94
	II.	On A Day, Alack the Day, 12:95
	III.	Come Away, Come Away, Death, 12:96
	IV.	Rittenhouse's Ghostly Galley, 13:296
	V.	O'Hara's Atropos, 15:199
23rd.	I.	Townsend's Chimmie Fadden Makes Friends, 9-Pt.I:105-109
	II.	Thompkins's Sham, 18:169
24th.	I.	Tarkington's Beauty and the Jacobin, 18:19
25th.		Thomas Babington Macaulay, *b.* 25 O. 1800
	I.	Country Gentlemen, 2-Pt.II:110-119
	II.	Polite Literature, 2-Pt.II:119-132
		Battle of Balaclava, 25 O. 1854
	III.	Tennyson's Charge of the Light Brigade, 10:217-219
	IV.	Tennyson's Charge of the Heavy Brigade, 10-219:222
26th.	I.	Vaughan's Friends Departed, 15:10-11
	II.	Peace, 15:160-161
	III.	The Retreat, 15:161-162
	IV.	The World, 14:245-247
27th.		Theodore Roosevelt, *b.* 27 O. 1858
	I.	Colonel Theodore Roosevelt, 16-Pt.II: 74-94
28th.	I.	Zola's Attack, on the Mill, 20-Pt.I:47-102

I never think of the name of Gutenberg without feelings of veneration and homage.

—G. S. Phillips.

October 29th to November 4th

29th.		John Keats, *b.* 29 O. 1795
	I.	Ode on a Grecian Urn, 13:137-139
	II.	The Eve of St. Agnes, 11:68-83
30th.		Adelaide Anne Procter, *b.* 30 O. 1825
	I.	A Doubting Heart, 12:312-313
	II.	Marlowe's Passionate Shepherd, 12:97-98
	III.	Raleigh's Her Reply, 12:98-99
	IV.	The Pilgrimage, 12:314-316
31st.		Hallowe'en
	I.	Burns's Tam O'Shanter, 11:253-260
N. 1st.	I.	Bryant's The Death of the Flowers, 14. 118-120
	II.	The Battle-Field, 15:26-28
	III.	The Evening Wind, 12:50-52
	IV.	To a Waterfowl, 13:147-148
2nd.	I.	Arnold's Rugby Chapel, 15:97-104
	II.	Campion's Cherry-Ripe, 12:103
	III.	Follow Your Saint, 12:103-104
	IV.	Vobiscum est Iope, 12:105
3rd.		William Cullen Bryant, *b.* 3 N. 1794
	I.	The Mosquito, 8-Pt.II:58-61
	II.	To the Fringed Gentian, 14:114-115
	III.	Song of Marion's Men, 10:199-201
	IV.	Forest Hymn, 14:34-38
4th.		Eugene Field, *d.* 4 N. 1895
	I.	Baked Beans and Culture, 9-Pt.I:86-89
	II.	The Little Peach, 8-Pt.I:86
	III.	Dibdin's Ghost, 9-Pt. II:44-46
	IV.	Dutch Lullaby, 12:250-251

To divert myself from a troublesome Fancy 'tis but to run to my books . . . they always receive me with the same kindness.

—MONTAIGNE.

NOVEMBER 5TH TO 11TH

5th.	I.	Lowell's What Mr. Robinson Thinks, 7-Pt. I:115-117
	II.	Field's The Truth About Horace, 9-Pt.I: 17-18
	III.	The Cyclopeedy, 9-Pt.I:127-134
6th.		HOLMAN F. DAY, *b.* 6 N. 1865
	I.	Tale of the Kennebec Mariner, 9-Pt.II: 10-12
	II.	Grampy Sings a Song, 9-Pt. II:64-66
	III.	Cure for Homesickness, 9-Pt.II:129-130
	IV.	The Night After Christmas (Anonymous), 9-Pt.I:75-76
7th.	I.	Gibson's The Fear, 15:216
	II.	Back, 15:216
	III.	The Return, 15:217
8th.		JOHN MILTON, *d.* 8 N. 1674
	I.	Sonnets, 13:198-205
	II.	L'Allegro, 14:9-14
	III.	On Milton by Dryden, 13:272
9th.	I.	Lincoln's Letter to Astor, Roosevelt, and Sands, 9 N. 1863, 5-Pt.I:119
	II.	Arnold's Saint Brandan, 11:137-140
	III.	Longing, 12:188-189
	IV.	Sonnets, 13:253-256
10th.		HENRY VAN DYKE, *b.* 10 N. 1852
	I.	Salute to the Trees, 14:290

II. The Standard Bearer, 10:307
VACHEL LINDSAY, *b.* 10 N. 1879
III. Abraham Lincoln Walks at Midnight, 14: 298

11th. Armistice Day, 11 N. 1918
I. Wharton's The Young Dead, 15:213
II. Meynell's Dead Harvest, 14:292
III. Tennyson's Locksley Hall, 14:223-238

We have known Book-love to be independent of the author and lurk in a few charmed words traced upon the title-page by a once familiar hand.

—Anonymous.

November 12th to 18th

12th.		Richard Baxter, *b.* 12 N. 1615
	I.	A Hymn of Trust, 15:164-165
	II.	Arnold's The Future, 14:275-278
	III.	Palladium, 14:278-279
	IV.	The Forsaken Merman, 11:291-296
13th.		Robert Louis Stevenson, *b.* 13 N. 1850
	I.	Robert Louis Stevenson, 17-Pt.I:133-146
	II.	Foreign Lands, 12:248-249
	III.	Requiem, 15:142
14th.		Booker T. Washington, *d.* 14 N. 1915
	I.	Booker T. Washington, 17-Pt.I:172-190
15th.		William Cowper, *b.* 26 N. 1731
	I.	To Mary, 12:243-245
	II.	Boadicea, 10:181-182
	III.	Verses, 14:221-223
	IV.	Diverting History of John Gilpin, 11:241-251
16th.	I.	Cone's Ride to the Lady, 10:311
	II.	Hewlett's Soldier, Soldier, 15:212
17th.		Lucknow relieved by Campbell, 17 N. 1857
	I.	Robert Lowell's The Relief of Lucknow, 11:184-187
	II.	Roberts's The Maid, 10:305
18th.	I.	Joseph Conrad, 17-Pt.I:147-166

Read not to contradict and confute, nor to believe and take for granted, nor to find talk and discourse, but to weigh and consider.

—Lord Bacon.

November 19th to 25th

19th.	I.	Lincoln's Gettysburg Address, 5-Pt.I:107-108
20th.		Thomas Chatterton, *b.* 20 N. 1752
	I.	Minstrel's Song, 15:40-41
		Charles Graham Halpine, *b.* 20 N. 1829
	II.	Irish Astronomy, 8-Pt.II:79-80
	III.	Davis's The First Piano in a Mining-Camp, 9-Pt.I:34-44
	IV.	Dunne's On Gold-Seeking, 9-Pt.I:99-102
21st.		Voltaire, *b.* 21 N. 1694
	I.	Jeannot and Colin, 22-Pt.I:1-16
		Bryan Waller Procter (Barry Cornwall), *b.* 21 N. 1787
	II.	The Sea, 12:72-73
	III.	The Poet's Song to His Wife, 12:242-243
	IV.	A Petition to Time, 12:252
22nd.		St. Cecilia's Day, Nov. 22nd.
	I.	Dryden's Song for St. Cecilia's Day, 13:61-63
	II.	O May I Join the Choir Invisible, 15:185-186
		Jack London, *d.* 22 N. 1916
	III.	Jan the Unrepentant, 22-Pt.II:136
23rd.	I.	Carryl's The Walloping Window-Blind, 9-Pt.II:35-36
	II.	Marble's The Hoosier and the Salt-pile, 8-Pt.II:62-67

24th. I. Arnold's Growing Old, 14:281-282
II. Lyly's Spring's Welcome, 12:15
III. Cupid and Campaspe, 12:86
IV. Lindsay's Auld Robin Gray, 10:30-32

25th. I. Irving's The Devil and Tom Walker, 3-Pt. II:37-57

Montaigne with his sheepskin blistered,
And Howell the worse for wear,
And the worm-drilled Jesuit's Horace,
And the little old cropped Molière—
And the Burton I bought for a florin,
And the Rabelais foxed and flea'd—
For the others I never have opened,
But those are the ones I read.

—Austin Dobson.

November 26th to December 2nd

26th. Coventry Patmore, *d.* 26 N. 1896
I. To the Unknown Eros, 13:169-171
II. The Toys, 15:140-141
III. Lamb's The Old Familiar Faces, 15:73-74
IV. Hester, 15:75-76

27th. I. Wordsworth's Influence of Natural Objects, 14:251-253
Ridgeley Torrence, *b.* 27 N. 1875
II. Torrence's Evensong, 12:346
III. Burt's Resurgam, 13:292

28th. William Blake, *b.* 28 N. 1757
I. The Tiger, 12:42-43
II. Piping Down the Valleys, 12:246
III. The Golden Door, 15:172
Washington Irving, *d.* 28 N. 1859
IV. Rip Van Winkle, 19-Pt. II:71-95

29th. Louisa May Alcott, *b.* 29 N. 1832
I. Street Scenes in Washington, 8-Pt.II:74-76
John G. Neihardt, *married* 29 N. 1908
II. Envoi, 15:200
III. Thos. Waller's Go, Lovely Rose, 12:136-137
IV. Dargan's There's Rosemary, 13:287

30th. Samuel Langhorne Clemens (Mark Twain), *b.* 30 N. 1835
- I. Colonel Mulberry Sellers, 7-Pt.II:31-40
- II. The Notorious Jumping Frog, 7-Pt.I:122-131

D. 1st. I. Keats's In a Drear-Nighted December, 12:268
- II. Gray's Progress of Poesy, 13:76-80
- III. Doyle's Private of the Buffs, 11:284-285

2nd.
- I. Lowell's The First Snow-Fall, 15:135-136
- II. Daniel's Love is a Sickness 12:108
- III. Delia, 13:181-182
- IV. Darley's Song, 12:170-171

When evening has arrived, I return home, and go into my study. . . . For hours together, the miseries of life no longer annoy me; I forget every vexation; I do not fear poverty; for I have altogether transferred myself to those with whom I hold converse.

—MACHIAVELLI.

DECEMBER 3RD TO 9TH

3rd. GEORGE B. MCCLELLAN, *b.* 3 D. 1826
I. Lincoln's Letter to McClellan, 5-Pt.I: 109-110
Battle of Hohenlinden, 3 D. 1800
II. Campbell's Hohenlinden, 10:188-189
ROBERT LOUIS STEVENSON, *d.* 3 D. 1894
III. Providence and the Guitar, 19-Pt.II:96-138

4th. I. Sudermann's The Gooseherd, 20-Pt.II: 62-74

5th. CHRISTINA GEORGINA ROSSETTI, *b.* 5 D. 1830
I. One Certainty, 13:265
II. Up-Hill, 12:322-323
III. Hayne's In Harbor, 15:142-143
IV. Between the Sunken Sun and the New Moon, 13:265-266
V. Goldsmith's When Lovely Woman Stoops to Folly, 13:273

6th. R. H. BARHAM, *b.* 6 D. 1788
I. The Jackdaw of Rheims, 11:173-179

7th. CALE YOUNG RICE *b.* 7 D. 1872
I. Chant of the Colorado, 14:291
ALLAN CUNNINGHAM, *b.* 7 D. 1784
II. A Wet Sheet and a Flowing Sea, 12:73-74

III. Hame, Hame, Hame, 12:309-310
IV. Bailey's After the Funeral, 8-Pt.I:42-44
V. What He Wanted It For, 9-Pt.I:90-91

8th. I. A Visit to Brigham Young, 9-Pt.I:47-52

9th. Stephen Phillips, *d.* 9 D. 1915
I. Harold before Senlac, 14:315

This habit of reading, I make bold to tell you, is your pass to the greatest, the purest, and the most perfect pleasures that God has prepared for his creatures. . . . It lasts when all other pleasures fade.

—TROLLOPE.

DECEMBER 10TH TO 16TH

10th. EMILY DICKINSON, *b.* 10 D. 1830
- I. Our Share of Night to Bear, 13:282
- II. Heart, We Will Forget Him, 13:282
- III. Ruskin's Mountain Glory, 1-Pt.II:59-69

11th.
- I. Webster's Reply to Hayne, 6-Pt.I:63-105

12th.
- I. Herford's Gold, 9-Pt.II:9
- II. Child's Natural History, 9-Pt.II:37-39
- III. Metaphysics, 9-Pt.II:128
- IV. The End of the World, 9-Pt.I:120-122

13th. WILLIAM DRUMMOND, *b.* 13 D. 1585
- I. Invocation, 12:24-25
- II. "I Know That All Beneath the Moon Decays," 13:196-197
- III. For the Baptist, 13:197
- IV. To His Lute, 13:198
- V. Browne's The Siren's Song, 12:23
- VI. A Welcome, 12:111-112
- VII. My Choice, 12:112-113

14th. CHARLES WOLFE, *b.* 14 D. 1791
- I. The Burial of Sir John Moore, 15:31-33
- II. Clough's In a Lecture-Room, 14:272
- III. Qua Cursum Ventus, 12:317-318
- IV. Davis's Souls, 14:317

15th.
- I. Mrs. Browning's Sonnets from the Portuguese, 13:232-239

16th.

GEORGE SANTAYANA, *b.* 16 D. 1863

I. "As in the Midst of Battle There Is Room," 13:287

II. MacMillan's Shadowed Star, 18:273

When there is no recreation or business for thee abroad, thou may'st have a company of honest old fellows in their leathern jackets in thy study which will find thee excellent divertissement at home.

—Thomas Fuller.

December 17th to 23rd

17th. John Greenleaf Whittier, *b.* 17 D. 1807
- I. Amy Wentworth, 10:53-56
- II. The Barefoot Boy, 14:169-172
- III. My Psalm, 15:189-191
- IV. The Eternal Goodness, 15:192-196
- V. Telling the Bees, 11:308-310

18th. Philip Freneau, *d.* 18 D. 1832
- I. The Wild Honeysuckle, 14:113-114
  L. G. C. A. Chatrian, *b.* 18 D. 1826
- II. The Comet, 20-Pt.II:104-114

19th. Bayard Taylor, *d.* 19 D. 1878
- I. Palabras Grandiosas, 9-Pt.I:58
- II. Bedouin Love-Song, 12:174-175
- III. The Song of the Camp, 11:288-290
- IV. W. B. Scott's Glenkindie, 10:48-51

20th.
- I. Ford's The Society Reporter's Christmas, 8-Pt.I:57-65
- II. The Dying Gag, 9-Pt.II:119-122

21st. Giovanni Boccaccio, *d.* 21 D. 1375
- I. The Falcon, 20-Pt.II:1-11

22nd. Edwin Arlington Robinson, *b.* 22 D. 1869
- I. Miniver Cheevy, 7-Pt.I:147
- II. Vickery's Mountain, 14:303
- III. Richard Cory, 14:309

23rd. MICHAEL DRAYTON, *d.* 23 D. 1631
I. Idea, 13:182
II. Agincourt, 10:176-181
III. Stevenson's The Whaups, 12:70
IV. Youth and Love, 12:231

Life being very short, and the quiet hours of it few, we ought to waste none of them in reading valueless books; and valuable books should, in a civilized country, be within the reach of every one.

—John Ruskin.

December 24th to 31st

24th.		Christmas Eve
	I.	Guiney's Tryste Noël, 15:202
	II.	Rossetti's My Sister's Sleep, 15:137-139
		Matthew Arnold, *b.* 24 D. 1822
	III.	Dover Beach, 14:279-280
	IV.	Philomela, 12:56-57
25th.	I.	Milton's Ode on The Morning of Christ's Nativity, 13:42-43
	II.	Thackeray's The Mahogany Tree, 12:252-254
	III.	Thackeray's The End of the Play, 14:283-286
	IV.	Domett's A Christmas Hymn, 15:178-179
26th.		Thomas Gray, *b.* 26 D. 1716
	I.	Elegy, 15:12-17
	II.	Ode to Adversity, 13:70-72
	III.	Ode on a Distant Prospect of Eton College 13:72-76
27th.		Charles Lamb, *d.* 27 D. 1834
	I.	Landor's To the Sister of Elia, 15:76-77
	II.	A Dissertation upon Roast Pig, 5-Pt.II: 40-51
	III.	Detached Thoughts on Books and Reading, 5-Pt.II:70-79
28th.	I.	Hawthorne's The Birthmark, 3-Pt.I:23-51

29th. JOHN VANCE CHENEY, *b.* 29 D. 1848
I. Cheney's Happiest Heart, 14:318
II. Emerson's Terminus, 14:267-268
III. Clough's Say Not the Struggle Nought Availeth, 14:272-273
IV. James Aldrich's A Death-Bed, 15:136-137

30th. RUDYARD KIPLING, *b.* 30 D. 1865
I. Without Benefit of Clergy, 19-Pt.I:54-89

31st. I. Shelley's The World's Great Age Begins Anew, 12:284-286
II. Burns's Auld Lang Syne, 12:261-262
III. Lowell's To the Past, 13:161-163
IV. Lamb's New Year's Eve, 5-Pt.II:11-21

AUTHOR'S INDEX

	VOL.	PAGE
ADAMS, FRANKLIN P.		
The Cold Wave of 32 B. C.	9-Pt. I	146
The Ballad of the Thoughtless Waiter	9-Pt. I	147
Us Poets	9-Pt. I	148
ADDISON, JOSEPH		
The Voice of the Heavens	15	165
ADE, GEORGE		
The Fable of the Preacher	9-Pt.II	67
The Fable of the Caddy	9-Pt.II	93
The Fable of the Two Mandolin Players	9-Pt.II	131
ALCOTT, LOUISA MAY		
Street Scenes in Washington	8-Pt.II	74
ALDRICH, THOMAS BAILEY		
A Rivermouth Romance	7-Pt.II	129
ALDRICH, JAMES		
A Death-Bed	15	136
ALLINGHAM, WILLIAM		
The Fairies	10	83
AMUNDSEN, ROALD		
Autobiography	16-Pt.II	147
ARABIAN NIGHTS		
Ali Baba and the Forty Robbers	19-Pt.II	1
ARNOLD, MATTHEW		
The Last Word	15	43
A Nameless Epitaph	15	48
Philomela	12	56
Memorial Verses	15	77
Thyrsis	15	86
Rugby Chapel	15	97
Requiescat	15	120
Saint Brandan	11	137
Longing	12	188
Sonnets	13	253
Self-Dependence	14	273
The Future	14	275
Palladium	14	278
Dover Beach	14	279
Growing Old	14	281
The Forsaken Merman	11	291

Note. There is an *Index of First Lines* in the six volumes of Poetry, at the end of Vol. 15.

	VOL.	PAGE
AYTOUN, WILLIAM EDMONDSTOUNE		
The Execution of Montrose	10	270
BAILEY, J. M.		
After the Funeral	8-Pt. I	42
What He Wanted It For	9-Pt. I	90
BALLARD, HARLAN HOGE		
In the Catacombs	9-Pt. I	77
BALZAC, HONORÉ DE		
A Passion in the Desert	21-Pt.II	107
BARBAULD, ANNA LETITIA		
Life	14	260
BARHAM, RICHARD HARRIS		
The Jackdaw of Rheims	11	173
BARNES, WILLIAM		
The Mother's Dream	15	139
BARNFIELD, RICHARD		
To the Nightingale	12	16
BARRIE, JAMES MATTHEW		
The Courting of T'Nowhead's Bell	20-Pt. I	1
BASSE, WILLIAM		
Elegy on Shakespeare	15	45
BATES, KATHARINE LEE		
Wings	14	289
"Baxter, Billy," *see* Kountz William J., Jr.		
BAXTER, RICHARD		
A Hymn Of Trust	15	164
BEAUMONT, FRANCIS		
On the Tombs in Westminster	15	45
BEAUMONT, JOSEPH		
Home	14	256
BEDDOES, THOMAS LOVELL		
Wolfram's Dirge	15	42
How Many Times Do I Love Thee, Dear?	12	158
Dream-Pedlary	12	227
BEECHER, HENRY WARD		
Deacon Marble	7-Pt. I	13
The Deacon's Trout	7-Pt. I	15
Noble and the Empty Hole.	7-Pt. I	17
BEHN, APHRA		
Song	12	141
BELLOC, HILAIRE		
The Early Morning	13	294
The South Country	12	331
BENÉT, WILLIAM ROSE		
Tricksters	13	288
BIERCE, AMBROSE		
The Dog and the Bees	7-Pt.II	10
The Man and the Goose	9-Pt. I	85
"BILLINGS, JOSH" *see* SHAW, HENRY W.		
BLAKE, WILLIAM		
The Tiger	12	42

	VOL.	PAGE
BLAKE, WILLIAM—*Continued*		
Song	12	145
The Golden Door	15	172
Piping Down the Valleys	12	246
To the Muses	12	287
BOCCACCIO, GIOVANNI		
The Falcon	20-Pt.II	1
BOKER, GEORGE HENRY		
The Black Regiment	10	207
BONAR, HORATIUS		
God's Way	15	182
BOOTH, EDWIN		
Autobiograhy	17-Pt.II	23
BRAITHWAITE, WILLIAM STANLEY		
Sandy Star	12	346
Sic Vita	12	343
BRANCH, ANNA HEMPSTEAD		
Songs for My Mother	14	300
BRETON, NICHOLAS		
Phillida and Corydon	12	106
BRONTË CHARLOTTE		
Autobiography	17-Pt. I	121
BRONTË EMILY		
My Lady's Grave	12	319
BROOKE, RUPERT		
Dust	12	341
1914—V—The Soldier	15	228
BROWNE, CHARLES F. ("ARTEMUS WARD")		
A visit to Brigham Young	9-Pt. I	47
Among the Spirits	8-Pt. I	81
One of Mr. Ward's Business Letters	8-Pt.II	68
On "Forts"	8-Pt.II	69
BROWNE, WILLIAM		
The Siren's Song	12	23
A Welcome	12	111
My Choice	12	112
BROWNING, ELIZABETH BARRETT		
Sleep	15	21
The Romance of the Swan's Nest	10	79
A Dead Rose	12	191
A Man's Requirements	12	192
Sonnets from the Portuguese	13	232
A Musical Instrument	12	282
The Cry of the Children	12	296
Mother and Poet	11	297
BROWNING, ROBERT		
A King Lived Long Ago	11	9
Love Among the Ruins	11	28
Home-Thoughts, from Abroad	12	57
My Star	12	58
From Pippa Passes	12	59
Evelyn Hope	15	121

	VOL.	PAGE
BROWNING, ROBERT—*Continued*		
May and Death	15	123
How They Brought the Good News from Ghent to Aix	10	130
The Boy and the Angel	11	133
Epilogue	15	143
Prospice	15	145
Memorabilia	14	151
The Pied Piper of Hamelin	11	163
Abt Vogler	14	177
Two in the Campagna	14	187
Hervé Riel	10	162
A Woman's Last Word	14	189
Meeting at Night	12	190
Misconceptions	12	190
Rabbi Ben Ezra	14	191
Saul	14	199
Cavalier Tunes	12	205
Incident of the French Camp	10	213
The Statue and the Bust	11	273
The Lost Leader	12	289
The Patriot	11	290
BRYANT, WILLIAM CULLEN		
Thanatopsis	15	18
The Battle-Field	15	26
A Forest Hymn	14	34
The Evening Wind	12	50
The Mosquito	8-Pt.II	58
To the Fringed Gentian	14	114
The Death of the Flowers	14	118
To a Waterfowl	13	147
Song of Marion's Men	10	199
BUNNER, HENRY CUYLER		
Candor	8-Pt. I	11
The Love-Letters of Smith	8-Pt. I	89
Behold the Deeds!	7-Pt.II	123
BURDETTE, ROBERT JONES		
The Vacation of Mustapha	8-Pt. I	3
The Romance of the Carpet	9-Pt. I	31
The Legend of Mimir	8-Pt. I	68
Rheumatism Movement Cure	8-Pt.II	37
The Artless Prattle of Childhood	7-Pt.II	106
BURGESS, GELETT		
The Bohemians of Boston	7-Pt.II	141
The Lazy Roof	9-Pt.I	149
My Feet	9-Pt. I	149
BURNS, ROBERT		
My Heart's in the Highlands	12	36
The Cotter's Saturday Night	11	40
Autobiography	17-Pt. I	43
Elegy on Captain Matthew Henderson	15	61
To a Mountain Daisy	14	109

	VOL.	PAGE
BURNS, ROBERT—*Continued*		
The Banks of Doon	12	146
Mary Morison	12	147
O, Saw Ye Bonnie Lesley?	12	148
O My Luve's Like a Red, Red Rose	12	149
Ae Fond Kiss	12	150
Of A' the Airts	12	151
Highland Mary	12	152
Bannockburn	12	198
A Farewell	12	199
It Was A' for our Rightfu' King	12	200
John Anderson My Jo	12	245
Tam O'Shanter	11	253
Auld Lang Syne	12	261
Thou Lingering Star	12	270
Lines Written on a Banknote	13	273
BURR, AMELIA JOSEPHINE		
Fall In!	15	211
BURT, MAXWELL STRUTHERS		
Resurgam	13	292
BUTLER, ELLIS PARKER		
Just Like a Cat	8-Pt. I	152
BYNNER, WITTER		
Sentence	13	295
BYRON, LORD		
The Isles of Greece	14	75
Darkness	11	102
Ode to Napoleon Buonaparte	13	103
Oh! Snatch'd Away in Beauty's Bloom	15	113
Ode on Venice	13	115
Stanzas for Music	12	162
When We Two Parted	12	163
She Walks in Beauty	12	164
The Destruction of Sennacherib	11	183
The Prisoner of Chillon	11	191
Sonnet on Chillon	13	222
On This Day I Complete My Thirty-Sixth year	12	275
CABELL, JAMES BRANCH		
Porcelain Cups	22-Pt. I	38
CAMPBELL, THOMAS		
To the Evening Star.	12	47
How Delicious Is the Winning	12	165
Ye Mariners of England	10	150
The Soldier's Dream.	10	186
Hohenlinden	10	188
The Battle of the Baltic	10	189
Lord Ullin's Daughter	10	259
CAMPION, THOMAS		
Cherry-Ripe	12	103
Follow Your Saint	12	103
Vobiscum est Iope	12	105

	VOL.	PAGE
CAREW, THOMAS		
Epitaph on the Lady Mary Villiers	15	48
Disdain Returned	12	133
Song	12	134
To His Inconstant Mistress	12	135
CAREY, HENRY		
Sally in Our Alley	12	142
CARLETON, HENRY GUY		
The Thompson Street Poker Club	7-Pt.II	116
CARLYLE, THOMAS		
Essay on Biography	2-Pt. I	3
Boswell's Life of Johnson	2-Pt. I	32
The French Revolution		
Mirabeau	2-Pt. I	79
The Flight to Varennes	2-Pt. I	87
Cromwell's Letters and Speeches		
Battle of Dunbar	2-Pt. I	111
Sartor Resartus		
The Watch-Tower.	2-Pt. I	129
Ghosts	2-Pt. I	134
Past and Present		
Labor	2-Pt. I	138
Reward	2-Pt. I	146
CARMAN, BLISS		
A Vagabond Song	12	330
CARRYL, CHARLES E.		
The Walloping Window-Blind	9-Pt.II	35
CATHER, WILLA SIBERT		
Grandmither, Think Not I Forget	14	313
CHATRIAN, ALEXANDRE, AND EMILE ERCKMANN		
The Comet	20-Pt.II	104
CHATTERTON, THOMAS		
Minstrel's Song	15	40
CHENEY, JOHN VANCE		
The Happiest Heart	14	318
CLEMENS, SAMUEL L. ("MARK TWAIN")		
Colonel Mulberry Sellers	7-Pt.II	31
The Notorious Jumping Frog of Calaveras County	7-Pt. I	122
CLOUGH, ARTHUR HUGH		
In a Lecture-Room	14	272
Say Not the Struggle Nought Availeth	14	272
Qua Cursum Ventus	12	317
COATES, FLORENCE EARLE		
Place de la Concorde	15	226
COLERIDGE, SAMUEL TAYLOR		
Frost at Midnight	14	22
Love	10	44
Kubla Khan	14	80
France: An Ode	13	99
Dejection: An Ode	13	103
Youth and Age	14	264

	VOL.	PAGE
COLERIDGE, HARTLEY		
Song	12	166
Sonnets	13	227
COLLINS, WILLIAM		
Ode Written in 1745	15	34
On the Death of Thomson	15	59
The Passions	13	81
Ode to Evening	13	85
Dirge in Cymbeline	15	112
COLUM PADRIAC		
An Old Woman of the Roads	14	311
CONE, HELEN GRAY		
The Ride to the Lady	10	311
CONRAD, JOSEPH		
The Lagoon	22-Pt. I	17
Autobiography	17-Pt. I	147
CONSTABLE, HENRY		
To Sir Philip Sidney's Soul	13	181
COWLEY, ABRAHAM		
A Supplication	13	59
On the Death of Mr. William Hervey	15	80
COWPER, WILLIAM		
On the Loss of the Royal George	10	148
To Mary Unwin	13	205
Boadicea	10	181
Verses	14	221
The Diverting History of John Gilpin	11	241
To Mary	12	243
COZZENS, FREDERICK S.		
A Family Horse	8-Pt. I	3
Living in the Country	7-Pt. I	82
CRAIK, DINAH MARIA MULOCK		
Douglas, Douglas, Tender and True	12	310
CRASHAW, RICHARD		
Wishes to His Supposed Mistress	12	117
CROSS, M. E.		
O May I Join the Choir Invisible	15	185
CUNNINGHAM, ALLAN		
A Wet Sheet and a Flowing Sea	12	73
Hame, Hame, Hame	12	309
CUNNINGHAME, GRAHAM, ROBERT		
If Doughty Deeds	12	153
DALY, THOMAS AUGUSTINE		
Inscription for a Fireplace	13	294
DANIEL, SAMUEL		
Love Is a Sickness	12	108
Delia	13	181
DARGAN, OLIVE TILFORD		
"There's Rosemary"	13	287
DARLEY, GEORGE		
Song	12	170

	VOL.	PAGE
DASKAM, JOSEPHINE DODGE		
The Woman Who Was Not Athletic	9-Pt.II	78
The Woman Who Used Her Theory	9-Pt.II	80
The Woman Who Helped Her Sister	9-Pt.II	81
DAUDET, ALPHONSE		
The Siege of Berlin	21-Pt. I	129
DAVENANT, SIR WILLIAM		
The Lark Now Leaves His Wat'ry Nest	12	131
DAVIDSON, JOHN		
Butterflies	12	345
DAVIES, WILLIAM H.		
Catharine	11	327
DAVIS, FANNIE STEARNS		
Souls	14	317
DAVIS, RICHARD HARDING		
Mr. Travers's First Hunt	22-Pt. I	135
DAVIS, SAM		
The First Piano in a Mining-Camp	9-Pt. I	34
DAY, HOLMAN F.		
Tale of the Kennebec Mariner	9-Pt.II	10
Grampy Sings a Song	9-Pt.II	64
Cure for Homesickness	9-Pt.II	129
DEKKER, THOMAS		
The Happy Heart	12	223
DE LA MARE, WALTER		
The Listeners	11	326
DE QUINCEY, THOMAS		
The Affliction of Childhood	4-Pt.II	3
Confessions of an English Opium-Eater		
The Pleasures of Opium	4-Pt.II	31
The Pains of Opium	4-Pt.II	73
On the Knocking at the Gate in Macbeth	4-Pt.II	100
The English Mail-Coach		
Going down with Victory	4-Pt.II	107
The Vision of Sudden Death	4-Pt.II	119
Levana and Our Ladies of Sorrow	4-Pt.II	145
DERBY, G. H. ("PHOENIX," "SQUIBOB")		
Illustrated Newspapers	7-Pt.II	11
Tushmaker's Toothpuller	7-Pt.II	53
DE VOLTAIRE, FRANÇOIS MARIE AROUET		
Jeannot and Colin	22-Pt. I	1
DICKENS, CHARLES		
The Trial for Murder	21-Pt. I	1
Autobiography	17-Pt. I	99
DICKINSON, EMILY		
Our Share of Night to Bear	13	282
Heart, We Will Forget Him	13	282
DOBSON, AUSTIN		
The Ballad of Prose and Rhyme	12	335
DODGE, MARY MAPES		
Miss Malony on the Chinese Question	7-Pt.II	20

	VOL.	PAGE
DOMETT, ALFRED		
A Christmas Hymn	15	178
DONNE, JOHN		
A Burnt Ship	13	272
The Dream	12	137
The Will	15	156
Death	13	195
"DOOLEY, MR.," *see* Dunne, F. P.		
DOUGLAS, JAMIE [?]		
Waly, Waly, Up the Bank	10	28
DOYLE, SIR ARTHUR CONAN		
The Dancing Men	22-Pt. I	63
DOYLE, SIR FRANCIS HASTINGS		
The Private of the Bluffs	11	284
DRAKE, JOSEPH RODMAN		
The American Flag	12	215
DRAYTON, MICHAEL		
Idea	13	182
Agincourt	10	176
DRINKWATER, JOHN		
Birthright	15	199
DRUMMOND, WILLIAM		
Invocation	12	24
I Know That All Beneath the Moon Decays.	13	196
For the Baptist	13	197
To His Lure	13	198
DRYDEN, JOHN		
A Song for St. Cecilia's Day, 1687.	13	61
Alexander's Feast	13	63
Ah, How Sweet It Is to Love!	12	140
On Milton	13	272
DUFFERIN, LADY		
Lament of the Irish Emigrant	15	128
DUNNE, F. P. ("MR. DOOLEY")		
On Expert Testimony	9-Pt.II	13
Home Life of Geniuses	9-Pt.II	56
Work and Sport	9-Pt.II	87
On Gold-Seeking	9-Pt. I	99
The City as a Summer Resort	9-Pt.II	138
Avarice and Generosity	9-Pt.II	144
DUNSANY, LORD		
A Night At An Inn	18	1
Songs from an Evil Wood: III and IV.	15	221
ELLIOT, JEAN		
A Lament for Flodden	10	251
EMERSON, RALPH WALDO		
Waldeinsamkeit	14	39
The World-Soul	12	59
To the Humblebee	12	64
The Titmouse	12	66
The Snow-Storm	14	93

	VOL.	PAGE
EMERSON, RALPH WALDO—*Continued*		
The Rhodora	14	115
Ode	13	167
Concord Hymn	12	218
Good-by	12	228
Each and All	14	262
The Forerunners	14	265
Terminus	14	267
The Problem	14	268
Brahma	14	271
ERCKMANN, EMILE AND ALEX, CHATRIAN		
The Comet	20-Pt.II	104
FABER, FREDERICK WILLIAM		
The Will of God	15	181
"FAMILIAS, P."		
The Night After Christmas	9-Pt. I	75
FERBER, EDNA		
The Gay Old Dog	22-Pt.II	81
FERGUSON, SAMUEL		
The Forging of the Anchor	14	82
FELD, EUGENE		
The Truth About Horace	9-Pt. I	17
Dibdin's Ghost	9-Pt.II	44
The Little Peach	8-Pt. I	86
Baked Beans and Culture	9-Pt. I	86
The Cyclopeedy	9-Pt. I	127
Dutch Lullaby	12	250
FIELDS, JAMES		
The Owl-Critic	7-Pt. I	41
The Alarmed Skipper	7-Pt. I	75
FLAGG, JAMES MONTGOMERY		
Said Opie Read	8-Pt. I	173
FLECKER, JAMES ELROY		
The Ballad of Camden Town	10	295
The dying Patriot	13 34	7
FLETCHER, GILES		
Wooing Song	12	101
FLETCHER, JOHN		
Love's Emblems	12	29
Hear, Ye Ladies	12	132
Melancholy	12	278
FLETCHER, PHINEAS		
A Hymn	12	317
FORD, JAMES L.		
The Society Reporter's Christmas	8-Pt. I	57
The Dying Gag	9-Pt.II	119
FORD, SIMEON		
A Gentle Complaint	7-Pt. I	104
At A Turkish Bath	9-Pt.II	74
The Discomforts of Travel	9-Pt.II	123
Boyhood in a New England Hotel	9-Pt. I	123

	VOL.	PAGE
FOSS, SAM WALTER		
The Prayer of Cyrus Brown	9-Pt.II	8
The Meeting of the Clabberhuses	8-Pt. I	39
A Modern Martyrdom	9-Pt.II	84
The Ideal Husband to His Wife	9-Pt. I	103
FRANKLIN, BENJAMIN		
Maxims	7-Pt. I	11
Model of a Letter of Recommendation of a Person You Are Unacquainted With	7-Pt. I	11
Epitaph for Himself	7-Pt. I	12
Autobiography—Selections		
Early Life	6-Pt.II	3
Settling Down	6-Pt.II	76
Rules of Conduct	6-Pt.II	86
Public Affairs	6-Pt.II	102
George Whitefield	6-Pt.II	108
The Franklin Stove	6-Pt.II	115
Civic Pride	6-Pt.II	117
Philosophical Experiments	6-Pt.II	125
Poor Richard's Almanac	6-Pt.II	133
Selected Essays		
Advice to a Young Tradesman	6-Pt.II	153
The Whistle	6-Pt.II	156
Necessary Hints to Those That Would Be Rich	6-Pt.II	160
Motion for Prayers	6-Pt.II	162
Letters		
To Dr. Priestley	6-Pt.II	167
To Mr. Strahan	6-Pt.II	169
To General Washington	6-Pt.II	170
To Dr. Mather	6-Pt.II	172
To the Bishop of St. Asaph's	6-Pt.II	175
FREEMAN, MRS., *see* WILKINS, MARY ELEANOR (MRS. FREEMAN).		
FRENEAU, PHILIP		
The Wild Honeysuckle	14	113
GALSWORTHY, JOHN		
The Little Man	18	227
GARRISON, THEODOSIA		
A Love Song	12	338
GAUTIER, THEOPHILE		
The Mummy's Foot	19-Pt. I	90
GAY, JOHN		
Black-eyed Susan	10	32
GERSTENBERG, ALICE		
Overstones	18	139
GIBSON, WILFRID WILSON		
The Fear	15	216
Back	15	216
The Return	15	217
GILLIAN S. W.		
Finnigin to Flannigan	9-Pt. I	92

	VOL.	PAGE
GOLDSMITH, OLIVER		
When Lovely Woman Stoops to Folly	13	273
GOODMAN, EDWARD		
Eugenically Speaking	18	193
GRAHAM, JAMES		
My Dear and Only Love, I Pray	12	144
GRANT, ULYSSES SIMPSON		
Autobiography	16-Pt.II	3
GRAVES, ROBERT		
It's a Queer Time	15	219
GRAY, THOMAS		
Elegy Written in a Country Churchyard	15	12
Ode to Adversity	13	70
Ode on a Distant Prospect of Eton College	13	72
The Progress of Poesy	13	76
GREENE, ALBERT GORTON		
Old Grimes	7-Pt. I	19
GREENE, ROBERT		
Sephestia's Lullaby	12	247
GRENFELL, JULIAN		
Into Battle	15	217
GREVILLE, FULKE		
On Sir Philip Sidney	15	49
GUINEY, LOUISE IMOGEN		
Tryste Noël	15	202
GUITERMAN, ARTHUR		
Strictly Germ-Proof	7-Pt. I	141
In the Hospital	15	203
HABINGTON, WILLIAM		
To Roses in the Bosom of Castara	12	116
HAGEDORN, HERMANN		
Song Is So Old	12	337
HALE, EDWARD EVERETT		
The Man Without a Country	21-Pt.II	57
My Double, and How He Undid me	Pt. I	124
HALLECK, FITZ-GREENE		
Burns	15	67
Joseph Rodman Drake	15	104
Marco Bozzaris	11	187
HALPINE, CHARLES GRAHAM		
Irish Astronomy	8-Pt.II	79
HAMILTON, ALEXANDER		
Autobiography	16-Pt. I	71
HARDY, THOMAS		
The Oxen	15	201
She Hears the Storm	14	312
HARTE, FRANCIS BRET		
The Outcasts of Poker Flat	20-Pt. I	30
Melons	7-Pt.II	41
The Society upon the Stanislaus	7-Pt.II	57
Her Letter	8-Pt. I	113

	VOL.	PAGE
HARTE, FRANCIS BRET—*Continued*		
To the Pliocene Skull	8-Pt. I	145
Plain Language from Truthful James	11	234
Ramon	11	285
HAWTHORNE, NATHANIEL		
Dr. Heidegger's Experiment	3-Pt. I	3
The Birthmark	3-Pt. I	23
Ethan Brand	3-Pt. I	55
The Great Carbuncle	20-Pt.II	39
Autobiography	17-Pt. I	74
Wakefield	3-Pt. I	85
The Minister's Black Veil	21-Pt. I	107
The Great Stone Face	3-Pt. I	103
The Gray Champion	3-Pt. I	139
HAY, JOHN		
Little Breeches	7-Pt. I	45
HAYNE, PAUL HAMILTON		
In Harbor	15	142
Between the Sunken Sun and the New Moon	13	265
HEMANS, FELICIA DOROTHEA		
The Landing of the Pilgrim Fathers in New England	10	151
HENRY, O.		
The Furnished Room	22-Pt. I	140
The Gift of the Magi	22-Pt.II	48
HERBERT, GEORGE		
The Elixir	15	105
Discipline	15	151
Easter	15	152
The Pulley	15	153
Virtue	15	154
HERFORD, OLIVER		
Gold	9-Pt.II	9
Child's Natural History	9-Pt.II	37
Metaphysics	9-Pt.II	128
The End of the World	9-Pt. I	120
HERGESHEIMER, JOSEPH		
A Sprig of Lemon Verbena	22-Pt.II	1
HERRICK, ROBERT		
Corinna's Going a-Maying	12	30
To Blossoms	12	33
To Daffodils	12	34
To Violets	12	35
To Meadows	12	35
Lacrimae	15	41
To Dianeme	12	123
Upon Julia's Clothes	12	124
The Primrose	12	124
To the Virgins, to Make Much of Time	12	125
Delight in Disorder	12	125
To Anthea	12	126
To Daisies	12	127

	VOL.	PAGE
HERRICK, ROBERT—*Continued*		
The Night-Piece	12	128
Litany to the Holy Spirit	15	158
HEWLETT, MAURICE		
Soldier, Soldier	15	212
HEYSE, JOHANN LUDWIG PAUL		
L'Arrabiata	20-Pt. I	130
HEYWOOD, JOHN		
A Praise of His Lady	12	79
HEYWOOD, THOMAS		
Pack, Clouds, Away	12	107
HOBART, GEORGE V.		
John Henry at the Races	9-Pt.II	95
HODGSON, RALPH		
Eve	11	324
The Gypsy Girl	14	299
HOFFMAN, CHARLES FENNO		
Monterey	10	206
HOGG, JAMES		
Kilmeny	11	151
HOLLEY, MARIETTA		
An Unmarried Female	8-Pt.II	26
HOLMES, OLIVER WENDELL		
My Aunt	7-Pt. I	23
Latter-Day Warnings	7-Pt. I	34
Contentment	7-Pt. I	35
An Aphorism, and a Lecture	8-Pt.II	44
Foreign Correspondence.	7-Pt. I	77
The Chambered Nautilus	14	108
Music-Pounding	7-Pt. I	80
The Height of the Ridiculous	8-Pt. I	118
The Ballad of the Oysterman	7-Pt. I	105
The Last Leaf	14	167
Old Ironsides	12	217
The One-Hoss-Shay	11	236
HOOD, THOMAS		
Flowers	12	53
The Bridge of Sighs	15	124
The Death-Bed	15	131
Autumn	13	148
Ruth	14	157
It Was Not in the Winter	12	167
Fair Ines	12	168
Sonnets	13	230
The Dream of Eugene Aram	11	265
I Remember, I Remember	12	269
The Song of the Shirt	12	292
HOUGHTON, LORD (RICHARD MONCKTON MILNES)		
The Men of Old	14	133
The Brook-Side	12	177
HOUSMAN, ALFRED E.		
A Shropshire Lad-XIII	12	340

	VOL.	PAGE
HOVEY RICHARD		
The Sea Gypsy	12	334
HOWELLS, WILLIAM DEAN		
Mrs. Johnson	8-Pt.II	107
HUNT, LEIGH		
Abou Ben Adhem	11	121
Jenny Kissed Me	12	158
INGELOW, JEAN		
The High-Tide on the Coast of Lincolnshire	10	263
IRVING, SIR HENRY		
Autobiography	17-Pt.II	39
IRVING, WASHINGTON		
The Angler	3-Pt.II	5
Rip Van Winkle	19-Pt.II	71
Wouter Van Twiller	7-Pt. I	3
Rural Life in England	3-Pt.II	23
The Devil and Tom Walker	3-Pt.II	37
The Voyage	3-Pt.II	61
Westminster Abbey	3-Pt.II	75
Stratford-on-Avon	3-Pt.II	95
The Stout Gentleman	3-Pt.II	129
IRWIN, WALLACE		
The Servant Problem	7-Pt. I	132
JEFFERSON, JOSEPH		
Autobiography	17-Pt.II	3
JEFFERSON, THOMAS		
Autobiography	16-Pt. I	43
JONES, SIR WILLIAM		
What Constitutes a State?	13	88
JONSON, BEN		
Hymn to Diana	12	14
A Pindaric Ode	13	37
Epitaph on the Countess of Pembroke	15	46
On Elizabeth L. H.	15	47
Her Triumph	12	89
To Celia	12	90
Simplex Munditiis	12	91
KEATS, JOHN		
The Eve of St. Agnes	11	68
La Belle Dame Sans Merci	10	85
Ode to a Nightingale	13	132
Ode	13	135
Ode on a Grecian Urn	13	137
Ode to Psyche	13	139
To Autumn	13	142
Fancy	13	143
Robin Hood	14	146
Sonnets	13	223
In a Drear-nighted December	12	268

	VOL.	PAGE
KEBLE, JOHN		
Morning	15	173
Evening	15	175
KEILEY, JARVIS		
The Song of the Jellyfish	9-Pt.II	63
KELLER, HELEN		
Autobiography	17-Pt. I	167
KELLEY, ANDREW V. ("PARMENAS MIX")		
He Came to Pay	7-Pt. I	102
KEY, FRANCIS SCOTT		
The Star-Spangled Banner	12	213
KILMER, JOYCE		
A Ballad of Three	10	310
Trees	12	329
KING BEN		
If I Should Die To-night	9-Pt.II	7
The Pessimist	9-Pt. I	94
KINGSLEY, CHARLES		
Oh! That We Two Were Maying	12	175
The Last Buccaneer	14	240
The Sands of Dee	10	261
The Three Fishers	10	262
Lorraine	11	306
KIPLING, RUDYARD		
The Man Who Would Be King	21-Pt.II	1
Without Benefit of Clergy	19-Pt. I	54
KOUNTZ, WILLIAM J., JR. ("BILLY BAXTER")		
In Society	9-Pt.II	108
LAMB, CHARLES		
The Old Familiar Faces	15	73
Hester	15	75
Essays		
The Two Races of Men	5-Pt.II	3
New Year's Eve	5-Pt.II	11
Imperfect Sympathies	5-Pt.II	21
Dream Children: A Reverie	5-Pt.II	34
A Dissertation upon Roast Pig	5-Pt.II	40
On Some of the Old Actors	5-Pt.II	52
Detached Thoughts on Books and Reading	5-Pt.II	70
The Superannuated Man	5-Pt.II	80
Old China	5-Pt.II	91
Letters		
To Coleridge	5-Pt.II	103
To Coleridge	5-Pt.II	105
To Manning	5-Pt.II	112
To Wordsworth	5-Pt.II	114
To Manning	5-Pt.II	117
To Miss Hutchinson	5-Pt.II	122
To J. Taylor	5-Pt.II	125
To J. Taylor	5-Pt.II	125
To Bernard Barton	5-Pt.II	127

	VOL.	PAGE
LAMB, CHARLES—*Continued*		
To Wordsworth	5-Pt.II	129
To Bernard Barton	5-Pt.II	133
To Wordsworth	5-Pt.II	136
To Wordsworth	5-Pt.II	143
Verses		
A Farewell to Tobacco	5-Pt.II	149
She is Going	5-Pt.II	154
LANDOR, WALTER SAVAGE		
To the Sister of Elia	15	76
Rose Aylmer	15	119
The Maid's Lament	15	119
To Robert Browning	14	151
To Wordsworth	14	148
Mother, I Cannot Mind My Wheel	12	273
On His Seventy-Fifth Birthday	13	278
LANIER, SIDNEY		
Sunrise	14	25
The Stirrup-Cup	13	283
The Marshes of Glynn	14	55
A Ballad of Trees and the Master	12	316
LANIGAN, GEORGE T.		
The Villager and the Snake	9-Pt. I	19
The Amateur Orlando	9-Pt. I	26
The Ahkoond of Swat	8-Pt. I	37
The Ostrich and the Hen	8-Pt. I	45
The Grasshopper and the Ant	8-Pt. I	45
The Philosopher and the Simpleton	8-Pt. I	46
The Shark and the Patriarch	8-Pt. I	46
The Fox and the Crow	7-Pt.II	122
LARCOM, LUCY		
A Strip of Blue	14	42
LEACOCK, STEPHEN		
My Financial Career	9-Pt.II	19
LEE, ROBERT E.		
Autobiography	16-Pt.II	62
LE GALLIENNE, RICHARD		
May Is Building Her House	12	328
LELAND, CHARLES GODFREY		
Ballad	7-Pt.II	51
Hans Breitmann's Party	7-Pt. I	96
LEWIS, CHARLES B. ("M Quad")		
The Patent Gas Regulator	9-Pt.II	3
Two Cases of Grip	8-Pt. I	50
LINCOLN, ABRAHAM		
Speeches—Selected		
The Whigs and the Mexican War	5-Pt. I	3
Notes for a Law Lecture	5-Pt. I	7
Fragment on Slavery	5-Pt. I	11
The Dred Scott Decision and the Declaration of Independence	5-Pt. I	13
Springfield Speech	5-Pt. I	23

	VOL.	PAGE
LINCOLN, ABRAHAM—*Continued*		
Address at Cooper Institute	5-Pt. I	37
Farewell at Springfield	5-Pt. I	70
Speech in Independence Hall, Philadelphia	5-Pt. I	71
First Inaugural Address	5-Pt. I	74
Emancipation Proclamation	5-Pt. I	90
Ship of State and Pilot, May, 1863	5-Pt. I	94
Speech to 166th Ohio Regiment	5-Pt. I	96
Response to Serenade	5-Pt. I	98
Reply to Committee on Electoral Count	5-Pt. I	101
The Last Address in Public, April 11, 1865	5-Pt. I	102
Gettysburg Address	5-Pt. I	107
Letters		
To McClellan	5-Pt. I	109
To Seward	5-Pt. I	111
To Mrs. Lincoln	5-Pt. I	113
To the Workingmen of Manchester	5-Pt. I	115
To Burnside	5-Pt. I	118
To Astor, Roosevelt, and Sands, Nov. 9, 1863	5-Pt. I	119
To Edward Everett	5-Pt. I	120
To Grant	5-Pt. I	121
To Wm. Cullen Bryant	5-Pt. I	122
To Thurlow Weed	5-Pt. I	124
Autobiography	16-Pt. I	93
LINDSAY, LADY ANNE		
Auld Robin Gray	10	30
LINDSAY, VACHEL		
Abraham Lincoln Walks at Midnight	14	298
LODGE, THOMAS		
Rosalind's Madrigal	12	83
Rosalind's Description	12	84
LOGAN, JOHN		
To the Cuckoo	12	37
Thy Braes Were Bonny	10	249
LONDON, JACK		
Jan the Unrepentant	22-Pt.II	136
LONGFELLOW, HENRY WADSWORTH		
Autobiography	17-Pt. I	3
Hymn to the Night	12	46
The Light of Stars	12	48
Daybreak	12	49
Seaweed	14	88
The Building of the Ship	11	89
Rain in Summer	14	96
Charles Sumner	15	111
The Skeleton in Armor	10	124
Resignation	15	131
The Village Blacksmith	14	165
The Wreck of the Hesperus	10	156
Sir Humphrey Gilbert	10	160
A Ballad of the French Fleet	10	202
Trans. Dante's "Divine Comedy"	13	240

	VOL.	PAGE
LONGFELLOW, HENRY WADSWORTH—*Continued*		
Nature	13	244
The Day is Done	12	240
A Psalm of Life	14	247
The Beleaguered City	14	249
My Lost Youth	12	263
The Bridge	12	279
The Arrow and the Song	12	283
LOOMIS, CHARLES BATTELL		
O-U-G-H	7-Pt. I	143
LOVELACE, RICHARD		
The Grasshopper	12	30
To Lucasta, Going Beyond the Seas	12	129
To Althea from Prison	12	130
To Lucasta, on Going to the Wars	12	198
LOVER, SAMUEL		
The Gridiron	19-Pt.II	59
LOWELL, AMY		
Madonna of the Evening Flowers	11	319
A Winter Ride	12	331
LOWELL, JAMES RUSSELL		
A Letter: Biglow Papers	7-Pt.II	25
The Yankee Recruit	7-Pt. I	52
The Vision of Sir Launfal	11	107
To the Dandelion	14	116
Without and Within	8-Pt.II	72
Rhœcus	11	127
She Came and Went	15	134
The First Snow-Fall	15	135
The Sower	14	144
To the Past	13	161
To the Future	13	164
What Mr. Robinson Thinks	7-Pt. I	115
The Courtin'	11	230
Sonnets	13	251
What Rabbi Jehosha Said	14	282
LOWELL, ROBERT		
The Relief of Lucknow	11	184
LUMMIS, C. F.		
A Poe-'em of Passion	9-Pt.II	137
LYLY, JOHN		
Spring's Welcome	12	15
Cupid and Campaspe	12	86
LYTE, HENRY FRANCIS		
Abide With Me	15	180
LYTLE, WILLIAM HAINES		
Antony to Cleopatra	14	238
LYTTON, EARL OF		
Aux Italiens	11	224
MACAULAY, LORD		
Ivry	10	194

	VOL.	PAGE
MACAULAY, LORD—*Continued*		
Essays—Selections		
The Task of the Modern Historian	2-Pt.II	3
The Puritans	2-Pt.II	23
Dr. Samuel Johnson		
His Biographer	2-Pt.II	30
His Character and Career	2-Pt.II	39
Lord Byron		
The Man	2-Pt.II	80
The Poet	2-Pt.II	94
History of England—Selections		
England Under the Restoration		
The Country Gentlemen	2-Pt.II	110
Polite Literature	2-Pt.II	119
MACDONALD, GEORGE		
The Earl o' Quarterdeck	10	300
MACKAYE, PERCY		
The Automobile	13	290
MACMILLAN MARY		
The Shadowed Star	18	273
MCCRAE, JOHN		
In Flanders Fields	15	214
MCMASTER, GUY HUMPHREYS		
Carmen Bellicosum	10	204
MAHONY, FRANCIS		
The Bells of Shandon	12	238
MANGAN, JAMES CLARENCE		
My Dark Rosaleen	12	210
MANSFIELD, RICHARD		
Autobiography	17-Pt.II	61
MARBLE, DANFORTH		
The Hoosier and the Salt-Pile	8-Pt.II	62
MARKHAM, EDWIN		
Outwitted	13	294
The Man with the Hoe	14	294
Lincoln, the Man of the People	14	296
MARLOWE, CHRISTOPHER		
The Passionate Shepherd to His Love	12	97
MARQUIS, DON		
Chant Royal of the Dejected Dipsomaniac	9-Pt. I	143
MARSTON, PHILIP BOURKE		
How My Song of Her Began	13	266
MARTIN, E. S.		
Infirm	9-Pt. I	115
Epithalamium	9-Pt.II	116
MARVELL, ANDREW		
Bermudas	15	162
An Horatian Ode	13	54
The Garden	14	20
MASEFIELD, JOHN		
Sea Fever	12	334

	VOL.	PAGE
MASSON, THOMAS L.		
My Subway Guard Friend	9-Pt. I	140
MASTERS, EDGAR LEE		
Isaiah Beethoven	14	308
MAUPASSANT, HENRI RENÉ ALBERT GUY DE		
The Necklace	21-Pt. I	84
The Piece of String	21-Pt.II	96
MESSINGER, ROBERT HINCKLEY		
A Winter Wish	12	259
MEYNELL ALICE		
A Dead Harvest	14	292
MICKLE, W. J.		
The Sailor's Wife	10	34
MILNES RICHARD, MONCKTON		
The Men of Old	14	132
The Brook-Side	12	177
MILTON, JOHN		
L'Allegro	14	9
Il Penseroso	14	14
Echo	12	25
Sabrina	12	26
The Spirit's Epilogue	12	27
Ode on the Morning of Christ's Nativity	13	42
An Epitaph on the Admirable Dramatic Poet, W. Shakespeare	15	44
Lycidas	15	52
On Time	13	52
At a Solemn Music	13	53
Sonnets	13	198
MIX, PARMENAS, *see* KELLEY, ANDREW V.		
MONTGOMERIE, ALEXANDER		
The Night Is Near Gone	12	11
MOODY, WILLIAM VAUGHN		
Gloucester Moors	11	320
MOORE, THOMAS		
The Lake of the Dismal Swamp	11	83
Fly to the Desert, Fly With Me	12	155
Believe Me, If All Those Endearing Young Charms	12	157
As Slow Our Ship	12	232
A Canadian Boat-Song	12	233
The Harp That Once Through Tara's Halls	12	288
Oft, in the Stilly Night	12	271
At the Mid Hour of Night	12	304
MORLEY, CHRISTOPHER		
The Haunting Beauty of Strychnine	9-Pt. I	135
Rhubarb	22-Pt.II	56
Secret Laughter	13	295
MORRIS, WILLIAM		
February	14	102
March	14	103
May	14	104
October	14	105

	VOL.	PAGE
MORRIS, WILLIAM—*Continued*		
Summer Dawn	12	172
The Nymph's Song to Hylas	12	173
The Voice of Toil	12	290
The Shameful Death	10	277
MUKERJI, DHAN GOPAL		
The Judgment of Indra	18	257
MUNDAY, ANTHONY		
Beauty Sat Bathing	12	88
MUNKITTRICK, RICHARD K.		
The Patriotic Tourist	9-Pt.II	47
What's in a Name?	9-Pt.II	103
'Tis Ever Thus	9-Pt.II	152
MURPHY, JOSEPH QUINLAN		
Casey at the Bat	9-Pt. I	95
NAIRNE, BARONESS (CAROLINA OLIPHANT)		
The Laird o' Cockpen	11	251
The Laird o' the Leal	12	311
NASH, THOMAS		
Spring	12	15
NEIHARDT, JOHN G.		
Envoi	15	200
NEWELL, ROBERT HENRY		
The American Traveler	9-Pt.II	105
NEWMAN, JOHN HENRY		
The Pillar of the Cloud ("Lead, Kindly Light")	12	323
Sensitiveness	15	183
Flowers Without Fruit	15	184
NEWTON, JOHN		
The Quiet Heart	15	170
NORRIS, FRANK		
The Passing of Cock-Eye Blacklock	22-Pt.II	64
NOYES, ALFRED		
Creation	15	204
The May-Tree	12	327
Old Grey Squirrel	14	306
NYE, BILL		
How to Hunt the Fox	8-Pt. I	70
On Cyclones	9-Pt. I	83
A Fatal Thi[illegible]	7-Pt.II	148
OGDEN, EVA L.		
The Sea	9-Pt.II	153
O'HARA, JOHN MYERS		
Atropos	15	199
O'HARA, THEODORE		
The Bivouac of the Dead	15	28
O'REILLY, JOHN BOYLE		
Constancy	9-Pt.II	48
PAINE, ALBERT BIGELOW		
Mis' Smith	8-Pt. II	77

	VOL.	PAGE
PALMER, WM. PITT		
A Smack in School	7-Pt. I	30
PARKHURST, DR. CHARLES H.		
A Remarkable Dream	8-Pt. I	79
PARSONS, THOMAS WILLIAM		
On a Bust of Dante	14	152
Paradaisi Gloria	15	192
"PARTINGTON, MRS." *see* SHILLABER, B. P.		
PATMORE, COVENTRY		
To the Unknown Eros	13	169
The Toys	15	140
PEABODY, JOSEPHINE PRESTON		
Fortune and Men's Eyes	18	89
The House and the Road	12	344
PEACOCK, THOMAS LOVE		
Three Men of Gotham	12	257
PEARY, ROBERT, EDWIN		
At the North Pole	16-Pt.II	125
PECK, SAMUEL MINTURN		
Bessie Brown, M. D.	8-Pt.II	81
A Kiss in the Rain	9-Pt.II	83
PEELE, GEORGE		
A Farewell to Arms	12	197
PERCY		
The Baliff's Daughter of Islington	10	22
PHILLIPS, STEPHEN		
Harold Before Senlac	14	315
PHOENIX		
Illustrated Newspapers	7-Pt.II	11
Tushmaker's Toothpuller	7-Pt.II	53
PINKNEY, EDWARD COATE		
A Health	12	178
POE, EDGAR, ALLAN		
The Murders in the Rue Morgue	19-Pt. I	1
Fall of the House of Usher	4-Pt. I	3
Autobiography	17-Pt. I	28
Ligeia	4-Pt. I	37
Annabel Lee	10	56
The Cask of Amontillado	4-Pt. I	67
The Assignation	4-Pt. I	81
MS Found in a Bottle	4-Pt. I	105
The Black Cat	4-Pt. I	127
The Pit and the Pendulum	21-Pt. I	139
To Helen	12	176
The Bells	12	234
Ulalume	11	302
For Annie	12	305
The Raven	10	285
POPE, ALEXANDER		
On a Certain Lady at Court	13	272
The Universal Prayer	15	166
The Dying Christian to His Soul	15	169

	VOL.	PAGE
PRATT, FLORENCE, E.		
Courting in Kentucky	9-Pt. I	24
PROCTOR, BRYAN WALLER (BARRY CORNWALL)		
The Sea	12	72
The Blood Horse	12	74
The Poet's Song to His Wife	12	242
A Petition to Time	12	252
Sit Down, Sad Soul	12	303
PROCTOR, ADELAIDE ANNE		
A Doubting Heart	12	312
PROUDFIT, DAVID LAW		
Prehistoric Smith	9-Pt. I	20
PUSHKIN, ALEXANDER SERGEIVITCH		
The Snowstorm	21-Pt.II	130
"QUAD, M" *see* LEWIS, CHARLES B.		
QUARLES, FRANCIS		
Love Triumphant	15	155
RALEIGH, SIR WALTER		
Her Reply	12	98
The Pilgrimage	12	314
REPPLIER, AGNES		
A Plea for Humor	8-Pt.II	3
RICE, CALE YOUNG		
The Chant of the Colorado	14	291
RIDDLE, ALBERT		
A Poem of Everyday Life	9-Pt.II	148
RILEY, JAMES WHITCOMB		
The Elf-Child	8-Pt. I	34
A Liz-Town Humorist	8-Pt. I	48
RISTORI, ADELAIDE		
Autobiography	17-Pt.II	109
RITTENHOUSE, JESSIE B.		
The Ghostly Galley	13	296
ROBERTS, THEODORE GOODRIDGE		
The Maid	10	305
ROBERTSON, HARRISON		
Kentucky Philosophy	9-Pt.II	72
ROBINSON, EDWARD ARLINGTON		
Richard Cory	14	309
Vickery's Mountain	14	303
Miniver Cheevy	7-Pt. I	147
ROCHE, JAMES JEFFREY		
The V-A-S-E	7-Pt.II	60
A Boston Lullaby	8-Pt.II	78
ROGERS, SAMUEL		
Ginevra	11	215
A Wish	12	224
ROMAINE, HARRY		
The Unattainable	8-Pt. I	44

	VOL.	PAGE
ROOSEVELT, THEODORE		
Autobiography	16-Pt.II	74
ROSE, WM. RUSSELL		
The Conscientious Curate and the Beauteous Ballet Girl	8-Pt. I	54
ROSSETTI, DANTE GABRIEL		
The Blessed damozel	10	58
My Sister's Sleep	15	137
The Sonnet	13	176
The House of Life	13	257
ROSSETTI, CHRISTINA GEORGINA		
One Certainty	13	265
Up-hill	12	322
RUSKIN, JOHN		
The Two Boyhoods	1-Pt.II	3
The Slave Ship	1-Pt.II	27
The Mountain Gloom	1-Pt.II	33
The Mountain Glory	1-Pt.II	59
Venice	1-Pt.II	73
St. Mark's	1-Pt.II	91
Art and Morals	1-Pt.II	193
Peace	1-Pt.II	135
RUSSELL, IRWIN		
The Origin of the Banjo	9-Pt. I	79
SALVINI, TOMMASO		
Autobiography	17-Pt.II	80
SANDERSON, JAMES GARDNER		
The Conundrum of the Golf Links	8-Pt.II	94
SANTAYANA, GEORGE		
"As in the Midst of Battle There Is Room"	13	287
SASSOON, SIEGFRIED		
Dreamers	15	223
SAXE, JOHN GODFREY		
My Familiar	9-Pt. I	15
The Coquette—A Portrait	7-Pt.II	29
Early Rising	9-Pt. I	71
The Stammering Wife	7-Pt. I	98
SCHAUFFLER, ROBERT HAVEN		
Earth's Easter (1915)	15	224
SCOTT, ROBERT FALCON		
Captain Scott's Last Struggle	16-Pt.II	152
SCOTT, W. B.		
Glenkindie	10	48
SCOTT, SIR WALTER		
Coronach	15	33
Lochinvar	10	36
The Maid of Neidpath	10	39
A Weary Lot Is Thine	10	40
Brignall Banks	10	41
Autobiography	17-Pt. I	65
Wandering Willie's Tale (from "Redgauntlet")	20-Pt.II	75

	VOL.	PAGE
SCOTT, SIR WALTER—*Continued*		
County Guy	12	154
Pibroch of Donald Dhu	12	201
Hail to the Chief Who in Triumph Advances	12	203
Bonny Dundee	10	183
Hunting Song	12	230
Soldier, Rest! Thy Warfare, O'er	12	277
Proud Maisie	10	258
Harp of the North, Farewell	12	286
SEDLEY, SIR CHARLES		
To Chloris	12	138
SEEGER, ALAN		
I Have a Rendezvous With Death	15	215
SHAIRP, JOHN CAMPBELL		
A Life Hid With Christ	15	186
Constancy	15	187
SHAKESPEARE, WILLIAM		
When Daisies Pied	12	18
Over Hill, Over Dale	12	19
The Fairy Life	12	20
Under the Greenwood Tree	12	21
When Icicles Hang by the Wall	12	22
"Fear No More the Heat O' the Sun"	15	37
A Sea Dirge	15	38
Sylvia	12	91
O Mistress Mine, Where Are You Roaming	12	92
Take, O Take Those Lips Away	12	93
Love	12	93
Crabbed Age and Youth	12	94
On a Day, Alack the Day	12	95
Come Away, Come Away, Death	12	96
Hark, Hark, the Lark	12	97
Sonnets	13	184
Blow, Blow, Thou Winter Wind	12	256
SHAW, HENRY W. ("JOSH BILLINGS")		
Natral and Unnatral Aristokrats	7-Pt. I	48
To Correspondents	9-Pt. I	73
SHELLEY, PERCY BYSSHE		
To Night	12	43
Hymn of Pan	12	44
The Sensitive Plant	11	54
Lines Written Among the Euganean Hills	14	61
Stanzas Written in Dejection near Naples	14	73
The Cloud	14	90
Hymn to Intellectual Beauty	13	121
To a Skylark	13	124
Ode to the West Wind	13	129
Arethusa	11	140
The Indian Serenade	12	159
Love's Philosophy	12	160
I Fear Thy Kisses, Gentle Maiden	12	161
To——	12	161

	VOL.	PAGE
SHELLEY, PERCY BYSSHE—*Continued*		
To——	12	162
Ozymandias of Egypt	13	222
Song	12	225
A Lament	12	266
When the Lamp Is Shattered	12	274
The World's Great Age Begins Anew	12	284
SHERMAN, FRANK DEMPSTER		
A Rhyme for Priscilla	7-Pt.II	126
SHERMAN, WILLIAM TECUMSEH		
Autobiography	16-Pt.II	32
SHILLABER, B. P. ("MRS. PARTINGTON")		
Fancy Diseases	7-Pt. I	32
Bailed Out	7-Pt. I	33
SHIRLEY, JAMES		
Death the Leveller	15	9
SIDNEY, SIR PHILIP		
The Bargain	12	87
Astrophel and Stella	13	178
SILL, EDWARD ROWLAND		
Five Lives	7-Pt. I	39
Opportunity	11	106
Eve's Daughter	9-Pt. I	102
The Fool's Prayer	11	263
SKELETON, JOHN		
To Mistress Margaret Hussey	12	108
SMITH, HARRY B.		
My Angeline	9-Pt.II	24
SMITH, SEBA		
My First Visit To Portland	8-Pt.II	53
SMITH, SOL		
A Bully Boat and a Brag Captain	7-Pt.II	3
SOUTHEY, ROBERT		
The Inchcape Rock	10	153
After Blenheim	10	192
My Days Among the Dead Are Past	14	261
SOUTHWELL, ROBERT		
A Child My Choice	15	149
SPENSER, EDMUND		
Prothalamion	13	13
Epithalamion	13	20
Amoretti	13	177
SQUIBOB, *see* DERBY, G. H.		
STANLEY, HENRY MORTON		
In Darkest Africa	16-Pt.II	97
START, ALARIC BERTRAND		
The Jim-Jam King of the Jou-Jous	9-Pt. I	118
STEDMAN, EDMUND CLARENCE		
The Diamond Wedding	7-Pt. I	107
STEPHENS, JAMES		
Check	14	293

	VOL.	PAGE
STETSON, CHARLOTTE PERKINS		
Similar Cases	9-Pt. I	53
STEVENSON, ROBERT LOUIS		
The Whaups	12	70
Providence and the Guitar	19-Pt.II	96
Markheim	20-Pt. I	103
Requiem	15	142
Autobiography	17-Pt. I	133
Youth and Love	12	231
Foreign Lands	12	248
STILL, JOHN		
Good Ale	12	258
STOCKTON, FRANK R.		
Pomona's Novel	7-Pt.II	62
A Piece of Red Calico	8-Pt. I	105
STODDARD, RICHARD HENRY		
There Are Gains for All Our Losses	12	267
The Sky	13	281
STOWE, HARRIET BEECHER		
The Minister's Wooing	8-Pt. II	97
STREET, JULIAN		
Said Opie Read	8-Pt. I	173
SUCKLING, SIR JOHN		
Encouragements to a Lover	12	122
Constancy	12	122
SUDERMANN, HERMANN		
The Gooseherd	20-Pt.II	62
SYLVESTER, JOSHUA		
Were I as Base as Is the Lowly Plain	13	183
TANNAHILL, ROBERT		
The Midges Dance Aboon the Burn	12	52
TARKINGTON, BOOTH		
Beauty and the Jacobin	18	19
The Overwhelming Saturday	22-Pt. I	101
TAYLOR, BAYARD		
Palabras Grandiosas	9-Pt. I	58
Bedouin Love-Song	12	174
The Song of the Camp	11	288
TAYLOR, BERT LESTON		
Post-Impressionism	7-Pt. I	145
TAYLOR, TOM		
Abraham Lincoln	15	107
TEASDALE, SARA		
Blue Squills	12	327
The Return	12	338
TENNYSON, LORD		
Dora	11	11
The Gardener's Daughter	11	17
The Deserted House	15	23
Poem to *In Memoriam*	15	24
The Miller's Daughter	11	31

	VOL.	PAGE
TENNYSON, LORD—*Continued*		
Autobiography	17-Pt. I	38
The Oak	14	41
Sir Launcelot and Queen Guinevere	10	51
Song	12	54
The Throstle	12	55
The Lady of Shalott	10	73
A Small, Sweet Idyl	14	79
Early Spring	14	94
Song of the Brook	14	99
Merlin and the Gleam	11	122
The Lotus-Eaters	14	135
Ode on the Death of the Duke of Wellington	13	151
Mariana	14	162
Ulysses	14	175
Ask Me No More	12	180
The Splendor Falls on Castle Walls	12	181
Come into the Garden, Maud	12	182
Sir Galahad	14	184
O That't Were Possible	12	185
Morte'd Arthur	11	204
England and America in 1782	12	209
Locksley Hall	14	223
The Charge of the Light Brigade	10	217
The Charge of the Heavy Brigade	10	219
The Revenge	10	222
Sweet and Low	12	249
Will	14	259
Tears, Idle Tears	12	272
Flower in the Crannied Wall	13	280
Rizpah	10	279
The Children's Hospital	11	310
Break, Break, Break	12	320
In the Valley of Cauteretz	12	321
Wages	12	321
Crossing the Bar	12	324
TERRY, ELLEN		
Autobiography	17-Pt.II	48
THACKERAY, WILLIAM MAKEPEACE		
The Book of Snobs—Selections		
The Snob Playfully Dealt With	1-Pt. I	3
On Some Military Snobs	1-Pt. I	10
On Clerical Snobs	1-Pt. I	15
On University Snobs	1-Pt. I	19
On Literary Snobs	1-Pt. I	24
Concluding Observations on Snobs	1-Pt. I	29
Roundabout Papers—Selections		
On a Lazy Idle Boy	1-Pt. I	41
Thorns in the Cushion	1-Pt. I	51
De Juventute	1-Pt. I	65
On a Joke I Once Heard from the Late Thomas Hood	1-Pt. I	87

	VOL.	PAGE
THACKERAY, WILLIAM MAKEPEACE—*Continued*		
On Being Found Out	1-Pt. I	104
On Letts's Diary	1-Pt. I	115
Nil Nisi Bonum	1-Pt. I	130
De Finibus	1-Pt. I	143
Ballads—Selections		
Fairy Days	1-Pt. I	161
"Ah, Bleak and Barren Was the Moor"	1-Pt. I	163
Sorrows of Werther	1-Pt. I	164
Commanders of the Faithful	1-Pt. I	165
When Moonlike Ore the Hazure Seas	1-Pt. I	165
Pocahontas	1-Pt. I	166
To Mary	1-Pt. I	168
Dennis Haggarty's Wife	21-Pt. I	20
At the Church Gate	12	171
The Mahogany Tree	12	252
The Age of Wisdom	12	255
The End of the Play	14	283
THAXTER, CELIA		
The Sandpiper	12	70
THOMAS, EDITH M.		
"Frost To-night"	12	343
THOMPSON, FRANCIS		
Arab Love Song	12	339
THOMSON, JAMES		
Rule, Britannia	12	208
THORNBURY, GEORGE WALTER		
The Three Troopers	10	215
TIMROD, HENRY		
Magnolia Cemetery	15	34
TOLSTOY, LYEV NIKOLAEVITCH		
The Prisoner in the Caucasus	19-Pt. I	141
TOMKINS, FRANK G.		
Sham	18	169
TORRENCE, RIDGELY		
Evensong	12	346
TOWNE, CHARLES HANSON		
The City	13	289
TOWNSEND, E. W.		
Chimmie Fadden Makes Friends	9-Pt. I	105
Chimmie Meets the Duchess	9-Pt. I	109
TROWBRIDGE, JOHN TOWNSEND		
Fred Trover's Little Iron-Clad	7-Pt.II	82
TURGENIEFF, IVAN SERGEYEVITCH		
The Song of Triumphant Love	19-Pt. I	109
TURNER, CHARLES TENNYSON		
Sonnets	13	245
"TWAIN, MARK," *see* CLEMENS, SAMUEL L.		
UNTERMEYER, LOUIS		
Only of Thee and Me	12	339

	VOL.	PAGE
VAN DYKE, HENRY		
Heroes of the Titanic	10	305
The Name of France	15	224
The Proud Lady	10	296
Salute to the Trees	14	290
The Standard-bearer	10	307
VAUGHAN, HENRY		
Friends Departed	15	10
Peace	15	160
The Retreat	15	161
The World	14	245
VERY, JONES		
The New World	13	250
VOLTAIRE, FRANÇOIS MARIE AROUET DE		
Jeannot and Colin	22-Pt. I	1
WALKER, KATHERINE KENT CHILD		
The Total Depravity of Inanimate Things	8-Pt. I	15
WALKER, STUART		
The Medicine Show	18	213
WALLER, EDMUND		
On a Girdle	12	132
WALLER, THOMAS		
Go, Lovely Rose	12	136
WARD, ARTEMUS, *See* BROWNE, CHARLES F.		
WARE, EUGENE F.		
Manila	8-Pt. I	173
WARNER, CHARLES DUDLEY		
How I killed a Bear	9-Pt. I	59
My Summer in a Garden	7-Pt. I	61
Plumbers	8-Pt. I	150
WASHINGTON, BOOKER T.		
Autobiography	17-Pt. I	172
WASHINGTON, GEORGE		
Autobiography	16-Pt. I	3
WEBSTER, DANIEL		
Adams and Jefferson	6-Pt. I	3
From the "Reply to Hayne"	6-Pt. I	63
WEBSTER, JOHN		
The Shrouding of the Duchess of Malfi	15	38
A Dirge	15	39
WELLS, CAROLYN		
The Tragedy of a Theatre Hat	9-Pt.II	50
The Poster Girl	8-Pt.II	92
A Memory	9-Pt. I	116
One Week	9-Pt.II	151
WESLEY, CHARLES		
Refuge	15	170
WEST, PAUL		
The Cumberbunce	9-Pt.II	40
WHARTON, EDITH		
The Young Dead	15	213

	VOL.	PAGE
WHEELOCK JOHN HALL		
The Unknown Beloved	10	309
WHITE, JOSEPH BLANCO		
Night	13	221
WHITMAN, WALT		
O Captain! My Captain!	15	105
Out of the Cradle Endlessly Rocking	14	120
WHITTIER, JOHN GREENLEAF		
Amy Wentworth	10	53
Ichabod	14	154
The Barefoot Boy	14	169
My Psalm	15	189
The Eternal Goodness	15	192
Maud Muller	11	219
Barbara Frietchie	10	210
Telling the Bees	11	308
WIDDEMER, MARGARET		
The Forgotten Soul	10	308
WILKINS, MARY ELEANOR (MRS. FREEMAN)		
The Wind in the Rose-Bush	20-Pt.II	12
WILKINSON, FLORENCE		
The Heart's Country	12	337
WILLIS, NATHANIEL PARKER		
Miss Albina McLush	7-Pt. I	25
WILSON HARRY LEON		
Ruggles and Fate	22-Pt. II	115
WITHER, GEORGE		
The Author's Resolution	12	110
WOLFE, CHARLES		
The Burial of Sir Johh Moore after Corunna	15	31
WOODBERRY, GEORGE EDWARD		
At Gibraltar	13	290
WORDSWORTH, WILLIAM		
To the Cuckoo	12	38
To the Skylark	12	40
Daffodils	12	41
On a Picture of Peele Castle, in a Storm	14	44
Tintern Abbey	14	47
Resolution and Independence	11	48
Yarrow Unvisited	14	53
Thoughts	15	65
Ode, Intimations of Immortality	13	89
Ode to Duty	13	96
The Green Linnet	14	106
The Small Celandine	14	112
Lucy	15	114
Hart-Leap Well	10	134
Laodamia	11	143
There Was a Boy	14	156
Stepping Westward	14	158
She Was a Phantom of Delight	14	159
The Solitary Reaper	14	160

	VOL.	PAGE
WORDSWORTH, WILLIAM—*Continued*		
Scorn Not the Sonnet	13	175
Nuns Fret Not at Their Convent's Narrow Room	13	175
Sonnets	13	206
Influence of Natural Objects	14	251
Lines	14	253
My Heart Leaps Up	13	274
We Are Seven	10	252
Lucy Gray	10	255
WOTTON, SIR HENRY		
Upon the Death of Sir Albert Morton's Wife	15	47
Elizabeth of Bohemia	12	135
The Character of a Happy Life	14	258
WYATT, SIR THOMAS		
And Wilt Thou Leave Me Thus?	12	81
Forget Not Yet	12	82
YBARRA, THOMAS R.		
A Little Swirl of Vers Libre	8-Pt. I	172
YEATS, WILLIAM BUTLER		
The Ballad of Father Gilligan	10	314
The Fiddler of Dooney	14	310
ZOLA, EMILE		
The Death of Olivier Bécaille	21-Pt. I	53
The Attack on the Mill	20-Pt. I	47

NOTE

There is an *Index of First Lines* in the six volumes of Poetry, at the end of Vol. 15.

GENERAL INDEX OF TITLES

	VOL.	PAGE
A' for our Rightfu' King, It Was	12	200
Abide with Me	15	180
Abou Ben Adhem	11	121
Abraham Lincoln (*Taylor*)	15	107
Abraham Lincoln Walks at Midnight	14	298
Abt Vogler	14	177
Actors, On Some of the Old	5-Pt.II	52
Adams and Jefferson	6-Pt. I	3
Adversity, Ode to	13	70
Advice to a Young Tradesman	6-Pt.II	153
Ae Fond Kiss	12	150
Affliction of Childhood	4-Pt.II	3
After Blenheim	10	192
After the Funeral	8-Pt. I	42
Age of Wisdom	12	255
Agincourt	10	176
"Ah, Bleak and Barren Was the Moor"	1-Pt. I	163
Ah, How Sweet It Is to Love!	12	140
Ahkoond of Swat	8-Pt. I	37
Alarmed Skipper	7-Pt. I	75
Albina McLush, Miss	7-Pt. I	25
Alexander's Feast	13	63
Ali Baba and the Forty Robbers	19-Pt.II	1
Allegro, L'	14	9
Althea, To	12	130
Amateur Orlando	9-Pt. I	26
American Flag	12	215
American Traveler	9-Pt.II	105
Among the Euganean Hills, Lines Written	14	61
Among the Spirits	8-Pt. I	81
Amoretti	13	177
Amusing the Boy	9-Pt.II	49
Amy Wentworth	10	53
And Wilt Thou Leave Me Thus?	12	81
Angler, The	3-Pt.II	5
Annabel Lee	10	56
Annie, For	12	305
Anthea, To	12	126
Antony to Cleopatra	14	238
Aphorism and a Lecture	8-Pt.II	44

	VOL.	PAGE
Arab Love Song	12	339
Arethusa	11	140
Arrabiata, L	20-Pt. I	130
Arrow and the Song	12	282
Art and Morals	1-Pt.II	103
Artless Prattle of Childhood	7-Pt.II	106
As in the Midst of Battle	13	287
As Slow Our Ship	12	232
Ask Me No More	12	180
Assignation, The	4-Pt. I	81
Astor, Roosevelt and Sands, To	5-Pt. I	119
Astrophel and Stella	13	178
At a Solemn Music	13	53
At a Turkish Bath	9-Pt.II	74
At Gibraltar	13	290
At the Church Gate	12	171
At the Mid Hour of Night	12	304
At the North Pole	16-Pt.II	125
Atropos	15	199
Attack on the Mill	20-Pt. I	47
Auld Lang Syne	12	261
Auld Robin Gray	10	30
Author's Resolution	12	110
Automobile, The	13	290
Autumn	13	148
Autumn, To	13	142
Aux Italiens	11	224
Avarice and Generosity	9-Pt.II	144
Back	15	216
Bailed Out	7-Pt. I	33
Bailiff's Daughter of Islington	10	22
Baked Beans and Culture	9-Pt. I	86
Ballad (*Leland*)	7-Pt.II	51
Ballad of Camden Town, The	10	295
Ballad of Father Gilligan	10	314
Ballad of Prose and Rhyme	12	335
Ballad of the French Fleet	10	202
Ballad of the Oysterman	7-Pt. I	105
Ballad of the Thoughtless Waiter	9-Pt. I	147
Ballad of Three	10	310
Ballad of Trees and the Master	12	316
Ballads (*Thackeray*)	1-Pt. I	161
Banks of Doon	12	146
Bannockburn	12	198
Baptist, For the	13	197
Barbara Frietchie	10	210
Barefoot Boy	14	169
Bargain, The	12	87
Barton, To Bernard (*Lamb*)	5-Pt.II	127 and 133
Battle of Dunbar	2-Pt. I	111
Battle of Otterburn	10	171

	VOL.	PAGE
Battle of the Baltic	10	189
Battle-Field, The	15	26
Beauty and the Jacobin	18	19
Beauty Sat Bathing	12	88
Bedouin Love-Song	12	174
Behold the Deeds!	7-Pt.II	123
Being Found Out, On	1-Pt. I	104
Beleaguered City	14	249
Believe Me, If All Those Endearing Young Charms	12	157
Belle Dame sans Merci	10	85
Bells, The	12	234
Bells of Shandon	12	238
Bermudas	15	162
Bessie Brown, M. D.	8-Pt.II	81
Between the Sunken Sun and the New Moon	13	265
Birthmark, The	3-Pt. I	23
Birthright	15	199
Bivouac of the Dead	15	28
Black Cat	4-Pt. I	127
Black Regiment	10	207
Black-eyed Susan	10	32
Bleak and Barren Was the Moor, Ah	1-Pt. I	163
Blessed Damozel	10	58
Blood Horse	12	74
Blossoms, To	12	33
Blow, Blow, Thou Winter Wind	12	256
Blue Squills	12	327
Boadicea	10	181
Bohemians of Boston	1-Pt.II	141
Bonnie George Campbell	10	238
Bonny Dundee	10	183
Bonny Earl of Murray	10	21
Book of Snobs	1-Pt. I	3
Books and Reading, Detached Thoughts on	5-Pt.II	70
Boston Lullaby, A	7-Pt.II	105
Boston Lullaby, A, (*Roche*)	8-Pt.II	78
Boswell's Life of Johnson (*Carlyle*)	2-Pt. I	32
Boy and the Angel	11	133
Boyhood in a New England Hotel	9-Pt. I	123
Bozzaris, Marco (*Halleck*)	11	187
Braes of Yarrow	10	246
Brahma	14	271
Break, Break, Break	12	320
Bridge, The	12	279
Bridge of Sighs	15	124
Brignall Banks	10	41
British Matron	8-Pt.II	89
Brook, Song of the	14	99
Brook-Side, The	12	177
Browning, To Robert	14	151
Bryant, To William Cullen	5-Pt. I	122
Building of the Ship	11	89

	VOL.	PAGE
Bully Boat and a Brag Captain	7-Pt.II	3
Burial of Sir John Moore	15	312
Burns (*Halleck*)	15	67
Burnside, To	5-Pt. I	118
Burnt Ship, A	13	272
Butterflies	12	345
Byron, Lord (*Macaulay*)	2-Pt.II	80
Canadian Boat-Song	12	233
Candor	8-Pt. I	11
Captain Matthew Henderson, Elegy on	15	61
Captain Scott's Last Struggle	16-Pt. II	152
Carmen Bellicosum	10	204
Casey at the Bat	9-Pt. I	95
Cask of Amontillado	4-Pt. I	67
Catharine	11	327
Cause for Thanks	7-Pt. I	44
Cavalier Tunes	12	205
Celia, To	12	90
Chambered Nautilus	14	108
Chant of the Colorado	14	291
Chant Royal of the Dejected Dipsomaniac	9-Pt. I	143
Character of a Happy Life	14	258
Charge of the Heavy Brigade	10	219
Charge of the Light Brigade	10	217
Charles Sumner	15	111
Check	14	293
Cherry-Ripe	12	103
Child My Choice, A	15	149
Chid's Natural History	9-Pt.II	37
Children's Hospital, In the	11	310
Chilon, Sonnet on	13	222
Chimmie Fadden Makes Friends	9-Pt. I	105
Chimmie Meets the Duchess	9-Pt. I	109
Chinese Question, Miss Malony on the	7-Pt.II	20
Chloris, To	12	138
Christmas Hymn	15	178
Church Gate, At the	12	171
City, The	13	289
City as a Summer Resort	9-Pt.II	138
Clerical Snobs, On	1-Pt. I	15
Cloud, The	14	90
Cold Wave of 32 B. C.	9-Pt. I	146
Coleridge, To (*Lamb*)	5-Pt.II	103 and 105
Colonel Mulberry Sellers	7-Pt. II	31
Come Away, Come Away, Death	12	96
Come into the Garden, Maud	12	182
Comet, The	20-Pt.II	104
Commanders of the Faithful	1-Pt. I	165
Concord Hymn	12	218
Concluding Observations on Snobs	1-Pt. I	29
Confessions of an English Opium Eater	4-Pt.II	31

	VOL.	PAGE
Conscientious Curate and the Beateous Ballet Girl	8-Pt. I	54
Constancy (*O'Reilly*)	9-Pt.II	48
Constancy (*Shairp*)	15	187
Constancy (*Suckling*)	12	122
Contentment	7-Pt. I	35
Conundrum of the Golf Links	8-Pt.II	94
Cooper Institute, Address at	5-Pt. I	37
Coquette, The	7-Pt.II	29
Corinna's Going a-Maying	12	30
Coronach	15	33
Cotter's Saturday Night	11	40
Countess of Pembroke, Epitaph on	15	46
Country Gentleman	2-Pt.II	110
County Guy	12	154
Courtin', The	11	230
Courting in Kentucky	9-Pt. I	24
Courting of T'Nowhead's Bell	20-Pt. I	1
Crabbed Age and Youth	12	94
Creation	15	204
Cromwell's Letters and Speeches (*Carlyle*)	2-Pt. I	111
Crossing the Bar	12	324
Crowded	7-Pt. I	74
Cry of the Children	12	296
Cuckooo Song	12	11
Cuckoo, To the (*Logan*)	12	37
Cuckoo, To the (*Wordsworth*)	12	38
Cumberbunce, The	9-Pt.II	40
Cupid and Campaspe	12	86
Cure for Homesickness	9-Pt.II	129
Cyclones, On	9-Pt. I	83
Cyclopeedy, The	9-Pt. I	127
Daffodils	12	41
Daffodils, To	12	34
Daisies, To	12	127
Dancing Men	22-Pt. I	63
Dandelion, To the	14	116
Dante, On a Bust of	14	152
Dante's Divine Comedy, Longfellow's translation	13	240
Darkest Africa, In	16-Pt.II	97
Darkness	11	102
Day Is Done	12	240
Daybreak	12	49
De Finibus	1-Pt. I	143
De Juventute	1-Pt. I	65
Deacon Marble	7-Pt. I	13
Deacon's Trout, The	7-Pt. I	15
Dead Harvest	14	292
Dead Rose, A	12	191
Death	13	195
Death of Mr. William Hervey	15	80
Death of Olivier Bécaille	21-Pt. I	53

	VOL.	PAGE
Death of Sir Albert Morton's Wife, Upon the	15	47
Death of the Duke of Wellington, Ode on the	13	151
Death of the Flowers	14	118
Death of Thomson	15	59
Death the Leveller	15	9
Death-Bed (*Aldrich*)	15	136
Death-Bed (*Hood*)	15	131
Dejection: an Ode	13	103
Delia	13	181
Delight in Disorder	12	125
Dennis Haggerty's Wife	21-Pt. I	20
Depravity of Inanimate Things, Total	8-Pt. I	15
Deserted House	15	23
Destruction of Sennacherib	11	183
Detached Thoughts on Books and Reading	5-Pt.II	70
Devil and Tom Walker	3-Pt.II	37
Diamond Wedding	7-Pt. I	107
Dianeme, To	12	123
Dibdin's Ghost	9-Pt.II	44
Dirge, A	15	39
Dirge in Cymbeline	15	112
Discipline	15	151
Discomforts of Travel	9-Pt.II	123
Disdain Returned	12	133
Dissertation upon Roast Pig	5-Pt.II	40
Distant Prospect of Eton College, Ode on a	13	72
Diverting History of John Gilpin	11	241
Divine Comedy—Longfellow's translation	13	240
Dr. Heidegger's Experiment	3-Pt. I	3
Dr. Samuel Johnson	2-Pt.II	30
Dog and Bees	7-Pt.II	10
Dora	11	11
Doubting Heart	12	312
Douglas, Douglas, Tender and True	12	310
Douglas Tragedy, The	10	242
Dover Beach	14	279
Drake, Joseph Rodman (*Halleck*)	15	104
Dream, The	12	137
Dream of Eugene Aram	11	265
Dream-Children	5-Pt.II	34
Dream-Pedlary	12	227
Dreamers	15	223
Drear-nighted December, In a	12	268
Dred Scott Decision and the Declaration of Independence	5-Pt. I	13
Duchess of Malfi, Shrouding of the	15	38
Duke of Wellington, Ode on the Death of the	13	151
Dust	12	341
Dutch Lullaby	12	250
Duty, Ode to	13	96
Dying Christian to His Soul	15	169
Dying Gag	9-Pt.II	119

	VOL.	PAGE
Dying Patriot, The	12	347
Each and All	14	262
Earl o'Quarterdeck	10	300
Early Morning	13	294
Early Rising	9-Pt. I	71
Early Spring	14	94
Earth's Easter	15	224
Easter	15	152
Echo	12	25
Elegy on Captain Matthew Henderson	15	61
Elegy on Shakespeare	15	45
Elegy Written in a Country Churchyard	15	12
Elf-Child The	8-Pt. I	34
Elixir, The	15	150
Elizabeth of Bohemia	12	135
Emancipation Proclamation	5-Pt. I	90
Encouragements to a Lover	12	122
End of the Play	14	283
End of the World	9-Pt. I	120
England and America in 1782	12	209
England under the Restoration	2-Pt.II	110
English Mail-Coach	4-Pt.II	107
Envoi	15	200
Epilogue (*Browning*)	15	143
Epitaph, An	7-Pt.II	128
Epitaph for Himself (*Franklin*)	7-Pt. I	12
Epitaph on the Admirable Dramatic Poet, W. Shakespeare	15	44
Epitaph on the Countess of Pembroke	15	46
Epitaph on the Lady Mary Villiers	15	48
Epithalamion (*Spenser*)	13	20
Epithalamium (*Martin*)	9-Pt.II	116
Essays (*Lamb*)	5-Pt.II	3
Essays (*Macaulay*)	2-Pt.II	3
Eternal Goodness	15	192
Ethan Brand	3-Pt. I	55
Eton College, Ode on a Distant Prospect of	13	72
Euganean Hills, Lines Written Among the	14	61
Eugene Aram, Dream of	11	265
Eugenically Speaking	18	193
Eve	11	324
Eve of St. Agnes	11	68
Eve's Daughter	9-Pt. I	102
Evelyn Hope	15	121
Evening	15	175
Evening, Ode to	13	85
Evening Star, To the	12	47
Evening Wind	12	50
Evensong	12	346
Everett, To Edward	5-Pt. I	120
Everyday Life, Poem of	9-Pt.II	148

	VOL.	PAGE
Execution of Montrose	10	270
Expert Testimony, On	9-Pt.II	13
Fable of the Caddy	9-Pt.II	93
Fable of the Preacher	9-Pt.II	67
Fable of the Two Mandolin Players	9-Pt.II	131
Fair Helen of Kirconnell	10	233
Fair Ines	12	168
Fair Warning	9-Pt.II	155
Fairies, The	10	83
Fairy Days	1-Pt. I	161
Fairy Life	12	20
Falcon, The	20-Pt.II	1
Fall in!	15	211
Fall of the House of Usher	4-Pt. I	3
Family Horse	9-Pt. I	3
Fancy	13	143
Fancy Diseases	7-Pt. I	32
Farewell, A	12	199
Farewell at Springfield	5-Pt. I	70
Farewell to Arms	12	197
Farewell to Tobacco	5-Pt.II	149
Fatal Thirst	7-Pt.II	148
Father Gilligan, Ballad of	10	314
Father Used to Make	9-Pt.II	71
Fear, The	15	216
"Fear No More the Heat o' the Sun"	15	37
February	14	102
Fiddler of Dooney	14	310
Field's Little Joke	8-Pt. I	120
Finnigin to Flannigan	9-Pt. I	92
First Inaugural Address (*Lincoln*)	5-Pt. I	74
First Piano in a Mining Camp	9-Pt. I	34
First Snow-Fall	15	135
Five Lives	7-Pt. I	39
Flight to Varennes	2-Pt. I	87
Flower in the Crannied Wall	13	280
Flowers	12	53
Flowers Without Fruit	15	184
Fly to the Desert	12	155
Follow Your Saint	12	103
Fool's Prayer	11	263
For Annie	12	305
For the Baptist	13	197
Foreign Correspondence	7-Pt.I	77
Foreign Lands	12	248
Forerunners, The	14	265
Forest Hymn	14	74
Forget Not Yet	12	82
Forging of the Anchor	14	82
Forgotten Soul	10	308
Forsaken Merman	11	291

	VOL.	PAGE
"Forts," On	8-Pt.II	69
Fortune and Men's Eyes	18	89
Fox and the Crow	7-Pt.II	122
Fragment on Slavery	5-Pt. I	11
France: an Ode	13	90
"France," Name of	15	224
Fred Trover's Little Iron-Clad	7-Pt.II	82
French Fleet, Ballad of the	10	202
French Revolution	2-Pt. I	79
Frenchman's Version	8-Pt. I	13
Friends Departed	15	10
Fringed Gentian, To the	14	114
From Pippa Passes	12	59
Frost at Midnight	14	22
Frost To-night	12	343
Furnished Room	22-Pt. I	140
Future, The	14	275
Future, To the	13	164
Garden, The	14	20
Gardener's Daughter	11	17
Gay Goshawk	10	11
Gay Old Dog	22-Pt.II	81
Gentle Complaint	7-Pt. I	104
Gettysburg Address	5-Pt. I	107
Ghostly Galley	13	296
Ghosts	2-Pt. I	134
Gibraltar, At	13	290
Gift of the Magi	22-Pt.II	48
Gilbert, Sir Humphrey	10	160
Ginevra	11	215
Girdle, On a	12	132
Glenkindie	10	48
Gloucester Moors	11	320
Go, Lovely Rose	12	136
God's Way	15	182
Going down with Victory	4-Pt.II	107
Gold	9-Pt.II	9
Gold-Seeking, On	9-Pt. I	99
Golden Door	15	172
Good Ale	12	258
Good Reason	8-Pt. I	87
Good-By	12	228
Gooseherd, The	20-Pt.II	62
Grampy Sings a Song	9-Pt.II	64
Grandmither, Think Not I Forget	14	313
Grant, To	5-Pt. I	121
Grasshopper, The	12	30
Grasshopper and the Ant	8-Pt. I	45
Gray Champion	3-Pt. I	139
Great American Traveler	8-Pt. I	8
Great Carbuncle	20-Pt.II	39

	VOL.	PAGE
Great Stone Face	3-Pt. I	103
Grecian Urn, Ode on a	13	137
Green Linnet, The	14	106
Gridiron	19-Pt.II	59
Growing Old	14	281
Gypsy Girl	14	299
Hail to the Chief	12	203
Hame, Hame, Hame,	12	309
Hans Breitmann's Party	7-Pt. I	96
Happiest Heart	14	318
Happy Heart	12	223
Happy Life, Character of a	14	258
Hark, Hark, the Lark	12	97
Harold Before Senlac	14	315
Harp of the North, Farewell	12	286
Harp That Once Through Tara's Halls	12	288
Hart-Leap Well	10	134
Haunting Beauty of Strychnine	9-Pt. I	135
He Came to Pay	7-Pt. I	102
He Rose to the Occasion	7-Pt. I	99
Health, A	12	178
Hear, Ye Ladies	12	132
Heart, We Will Forget Him	13	282
Heart's Country	12	337
Height of the Ridiculous	8-Pt. I	118
Heiress	8-Pt. I	67
Helen of Kirconnell, Fair	10	233
Helen, To	12	176
Henderson, Elegy on Captain Matthew	15	61
Her Courtship	9-Pt.II	147
Her Hands	14	300
Her Letter	8-Pt. I	113
Her Reply	12	98
Her Triumph	12	89
Her Words	14	302
Heroes of the Titanic	10	305
Hervé Riel	10	162
Hervey, Mr. William, On the Death of	15	80
Hester	15	75
High-Tide on the Coast of Lincolnshire	10	263
Highland Mary	12	152
Hind Horn	10	25
Hints to Those That Would be Rich, Necessary	6-Pt.II	160
His Dream	9-Pt.II	154
His Idea	8-Pt. I	148
His Last Request	8-Pt. I	122
History of England	2-Pt.II	110
Hohenlinden	10	188
Home	14	256
Home Life of Geniuses	9-Pt.II	56
Home Thoughts from Abroad	12	57

	VOL.	PAGE
Hood, On a Joke I Once Heard from the Late Thomas	1-Pt. I	87
Hoosier and the Salt-Pile	8-Pt.II	62
Horace, Truth about	9-Pt. I	17
Horatian Ode	13	54
Hospital, In the	15	203
House and the Road	12	344
House of Life	13	257
House That Jack Built	7-Pt.II	113
How Delicious Is the Winning	12	165
How I Killed a Bear	9-Pt. I	59
How Many Times Do I Love Thee, Dear?	12	158
How My Song of Her Began	13	266
How They Brought the Good News from Ghent to Aix	10	130
How to Hunt the Fox	8-Pt. I	70
Humblebee, To the	12	64
Hunting Song	12	230
Hussey, To Mistress Margaret	12	108
Hutchinson, To Miss (*Lamb*)	5-Pt.II	122
Hymn	12	317
Hymn of Pan	12	44
Hymn of Trust, A	15	164
Hymn to Diana	12	14
Hymn to Intellectual Beauty	13	121
Hymn to the Night	12	46
I Fear Thy Kisses	12	161
I Have a Rendezvous	15	215
I Know That All Beneath the Moon Decays	13	196
I Remember, I Remember	12	269
Ichabod	14	154
Idea	13	182
Ideal Husband to His Wife	9-Pt. I	103
Identified	7-Pt. I	21
If Doughty Deeds	12	153
If I Should Die To-night	9-Pt.II	7
Il Penseroso	14	14
Illustrated Newspapers	7-Pt.II	11
Immortality, Intimations of	13	89
Imperfect Sympathies	5-Pt.II	21
In a Drear-nighted December	12	268
In a Lecture-Room	14	272
In Darkest Africa	16-Pt.II	97
In Flanders Fields	15	214
In Harbor	15	142
In Memoriam, Proem to	15	24
In Society	9-Pt.II	108
In the Catacombs	9-Pt. I	77
In the Children's Hospital	11	310
In the Hospital	15	203
In the Valley of Cauteretz	12	321
Inaugural Address, First (*Lincoln*)	5-Pt. I	74
Inchcape Rock	10	153

	VOL.	PAGE
Incident of the French Camp	10	213
Independence Hall Speech	5-Pt. I	71
Indian Serenade	12	159
Infirm	9-Pt. I	115
Influence of Natural Objects	14	251
Inscription for a Fireplace	13	294
Intellectual Beauty, Hymn to	13	121
Intimations of Immortality, Ode	13	89
Into Battle	15	217
Invitation, The	15	163
Invocation	12	24
Irish Astronomy	8-Pt.II	79
Isaiah Beethoven	14	308
Isles of Greece	14	75
It was A' for Our Rightfu' King	12	200
It Was Not in the Winter	12	167
It's a Queer Time	15	219
Ivey	10	194
Jackdaw of Rheims	11	173
Jan the Unrepentant	22-Pt.II	136
Jeannot and Colin	22-Pt. I	1
Jefferson, Adams and	6-Pt. I	3
Jellyfish, Song of the	9-Pt.II	63
Jenny Kissed Me	12	158
Jim-Jam King of the Jou-Jous	9-Pt. I	118
John Anderson My Jo	12	245
John Gilpin, Diverting History of	11	241
John Henry at the Races	9-Pt.II	95
Johnson, Boswell's Life of (*Carlyle*)	2-Pt. I	32
Johnson, Dr. Samuel (*Macaulay*)	2-Pt.II	30
Joke I Once Heard from the Late Thomas Hood, On a	1-Pt. I	87
Joseph Rodman Drake	15	104
Judgment of Indra	18	257
Julia's Clothes, Upon	12	124
Jumping Frog of Calaveras County, The Notorious	7-Pt. I	122
Just Like a Cat	8-Pt. I	152
Kemp Owyne	10	70
Kennebec Mariner, Tale of the	9-Pt.II	10
Kentucky Philosophy	9-Pt.II	72
Kilmeny	11	151
King Lived Long Ago, A	11	9
Kiss in the Rain	9-Pt.II	83
Knocking at the Gate in Macbeth, On the	4-Pt.II	100
Kubla Khan	14	80
L'Allegro	14	9
L'Arrabiata	20-Pt. I	130
La Belle Dame sans Merci	10	85
Labor	2-Pt. I	138
Lacrimae	15	41
Lady Mary Villiers, Epitaph on the	15	48

	VOL.	PAGE
Lady of Shalott	10	73
Lagoon, The	22-Pt. I	17
Laird o'Cockpen	11	251
Lake of the Dismal Swamp	11	83
Lament, A	12	266
Lament for Flodden	10	251
Lament of the Irish Emigrant	15	128
Land o'the Leal	12	311
Landing of the Pilgrim Fathers in New England	10	151
Laodamia	11	143
Lark Now Leaves His Wat'ry Nest	12	131
Last Address in Public (*Lincoln*)	5-Pt. I	102
Last Buccaneer	14	240
Last Leaf	14	167
Last Word, The	15	43
Latter-Day Warnings	7-Pt. I	34
Law Lecture, Notes for a	5-Pt. I	7
Lazy Idle Boy, On a	1-Pt. I	41
Lazy Roof	9-Pt. I	149
"Lead, Kindly Light,"	12	323
Learned Negro	9-Pt. I	45
Lecture-Room, in a	14	272
Legend of Mimir	8-Pt. I	68
Letter: Biglow Papers	7-Pt.II	25
Letter of Recommendation of a person You Are Unacquainted with, Model of a	7-Pt. I	11
Letters (*Lamb*)	5-Pt.II	102
Letters (*Lincoln*)	5-Pt. I	109
Letts's Diary, On	1-Pt. I	115
Levana and Our Ladies of Sorrow	4-Pt.II	145
Life	14	260
Life Hid with Christ, A	15	186
Ligeia	4-Pt. I	37
Light of Stars	12	48
Lincoln, Abraham (*Taylor*)	15	107
Lincoln, the Man of the People	14	296
Lincoln, To Mrs.	5-Pt. I	113
Lines	14	253
Lines Written Among the Euganean Hills	14	61
Lines Written on a Banknote	13	273
Listeners, The	11	326
Litany to the Holy Spirit	15	158
Literary Snobs, On	1-Pt. I	24
Little Breeches	7-Pt. I	45
Little Man, The	18	227
Little Peach	8-Pt. I	86
Little Swirl of Vers Libre	8-Pt. I	172
Living in the Country	7-Pt. I	82
Liz-Town Humorist	8-Pt. I	48
Lochinvar	10	36
Locksley Hall	14	223
Longing	12	188

	VOL.	PAGE
Lord Bryon	2-Pt.II	80
Lord Randal	10	238
Lord Ullin's Daughter	10	259
Lorraine	11	306
Loss of the *Royal George*, On the	10	148
Lost Leader	12	289
Lost, Strayed or Stolen	7-Pt. I	101
Lotus-Eaters	14	135
Love (*Coleridge*)	10	44
Love (*Shakespeare*)	12	93
Love Among the Ruins	11	28
Love Is a Sickness	12	108
Love Letters of Smith	8-Pt. I	89
Love Not Me for Comely Grace	12	105
Love Song (*Garrison*)	12	338
Love Triumphant	15	155
Love's Emblems	12	29
Love's Philosophy	12	160
Lucasta, Going Beyond the Seas, To	12	129
Lucasta, on Going to the Wars, To	12	198
Lucy	15	114
Lucy Gray	10	255
Lute, To His	13	198
Lycidas	15	52
Lyke-Wake Dirge	15	35
Macbeth, On the Knocking at the Gate in	4-Pt.II	100
McClellan, To	5-Pt. I	109
Madonna of the Evening Flowers	11	319
Madrigal	12	104
Magnolia Cemetery	15	34
Mahogany Tree	12	252
Maid, The	10	305
Maid of Neidpath	10	39
Maid's Lament	15	119
Man and the Goose	9-Pt. I	85
Man Who Would Be King	21-Pt.II	1
Man with the Hoe	14	294
Man Without a Country	21-Pt.II	57
Man's Requirements	12	192
Manila	8-Pt. I	173
Manning, To (*Lamb*)	5-Pt.II	112 and 117
MS. Found in a Bottle	4-Pt. I	105
Marco Bozzaris	11	187
March	14	103
Mariana	14	162
Marion's Men, Song of	10	199
Markheim	20-Pt. I	103
Marshes of Glynn	14	55
Mary Morison	12	147
Mary, To (*Cowper*)	12	243
Mary, To	1-Pt. I	168

	VOL.	PAGE
Mather, To Dr.	6-Pt.II	172
Maud Muller	11	219
Maxims (*Franklin*)	7-Pt. I	11
May	14	104
May and Death	15	123
May I Join the Choir Invisible, O	15	185
May Is Building Her House	12	328
May-Tree, The	12	327
Meadows, To	12	35
Medicine Show	18	213
Meeting at Night	12	189
Meeting of the Clabberhuses	8-Pt. I	39
Melancholy	12	278
Melons	7-Pt.II	41
Memorabilia (*Browning*)	14	151
Memorial Verses	15	77
Memory, A	9-Pt. I	116
Men of Old	14	133
Merlin and the Gleam	11	122
Messages Received by Teachers, Some	7-Pt.II	144
Metaphysics	9-Pt.II	128
Midges Dance Aboon the Burn	12	52
Military Snobs, On Some	1-Pt. I	10
Miller's Daughter	11	31
Milton, On	13	272
Minister's Black Veil	21-Pt. I	107
Minister's Wooing	8-Pt.II	97
Miniver Cheevy	7-Pt. I	147
Ministrel's Song	15	40
Mirabeau	2-Pt. I	79
Mis' Smith	8-Pt.II	77
Misconceptions	12	190
Miss Albina McLush	7-Pt. I	25
Miss Maloney on the Chinese Question	7-Pt. II	20
Mr. Travers's First Hunt	22-Pt. I	135
Mrs. Johnson	8-Pt.II	107
Mistress Margaret Hussey, To	12	108
Model of a Letter of Recommendation of a Person You Are Unacquainted with	7-Pt. I	11
Modern Martyrdom	9-Pt.II	84
Monterey	10	206
Morning	15	173
Morning of Christ's Nativity, Ode on the	13	42
Morte d'Arthur	11	204
Mosquito, The	8-Pt.II	58
Mother and Poet	11	297
Mother, I Cannot Mind My Wheel	12	273
Mother's Dream, The	15	139
Motion for Prayers	6-Pt.II	162
Mountain Daisy, To a	14	109
Mountain Gloom	1-Pt.II	33
Mountain Glory	1-Pt.II	59

	VOL.	PAGE
Mummy's Foot	19-Pt. I	90
Murders in the Rue Morgue	19-Pt. I	1
Music by the Choir	7-Pt. I	118
Music-Pounding	7-Pt. I	80
Musical Instrument, A	12	282
My Angeline	9-Pt.II	24
My Aunt	7-Pt. I	23
My Choice	12	112
My Dark Rosaleen	12	210
My Days Among the Dead Are Past	14	261
My Dear and Only Love I Pray	12	144
My Double and How He Undid Me	8-Pt. I	124
My Familiar	9-Pt. I	15
My Feet	9-Pt. I	149
My Financial Career	9-Pt.II	19
My First Visit to Portland	8-Pt.II	53
My Heart Leaps Up	13	274
My Heart's in the Highlands	12	36
My Lady's Grave	12	319
My Lady's Tears	12	99
My Lost Youth	12	263
My Luve's Like a Red, Red Rose, O	12	149
My Psalm	15	189
My Sister's Sleep	15	137
My Star	12	58
My Subway Guard Friend	9-Pt. I	140
My Summer in a Garden	7-Pt. I	61
Name of France, The	15	224
Nameless Epitaph, A	15	48
Napoleon Buonaparte, Ode to	13	109
Natral and Unnatral Aristokrats	7-Pt. I	48
Natural Objects, Influence of	14	251
Nature	13	244
Necessary Hints to Those That Would Be Rich	6-Pt.II	160
Necklace	21-Pt. I	94
New World	13	250
New Year's Eve	5-Pt.II	11
Night	13	221
Night After Christmas	9-Pt. I	75
Night at an Inn	18	1
Night, Hymn to the	12	46
Night Is Near Gone	12	11
Night-Piece, The	12	128
Night, To	12	43
Nightingale, Ode to a	13	132
Nil Nisi Bonum	1-Pt. I	130
1914-V.—The Soldier	15	228
Noble and the Empty Hole	7-Pt. I	17
Nomenclature of the National Game	9-Pt. I	22
Nonsense Verses	9-Pt.II	28
Notes for a Law Lecture	5-Pt. I	7

	VOL.	PAGE
Notorious Jumping Frog of Calaveras County	7-Pt. I	122
Nuns Fret Not	13	175
Nymph's Song to Hylas	12	173
O Captain! My Captain!	15	105
O May I Join the Choir Invisible	15	185
O Mistress Mine, Where Are You Roaming?	12	92
O My Luve's Like a Red, Red Rose	12	149
O, Saw Ye Bonnie Lesley?	12	148
O That 't Were Possible	12	185
Oak, The	14	41
October	14	105
Ode (*Emerson*)	13	167
Ode (*Keats*)	13	135
Ode, Intimations of Immortality	13	89
Ode on a Distant Prospect of Eton College	13	72
Ode on a Grecian Urn	13	137
Ode on the Death of the Duke of Wellington	13	151
Ode on the Morning of Christ's Nativity	13	42
Ode on Venice	13	115
Ode to a Nightingale	13	132
Ode to Adversity	13	70
Ode to Duty	13	96
Ode to Evening	13	85
Ode to Napoleon Buonaparte	13	109
Ode to Psyche	13	139
Ode to the West Wind	13	129
Ode Written in 1745	15	34
Of A' the Airts	12	151
"Off at Buffalo"	8-Pt. I	143
Oft, in the Stilly Night	12	271
Oh! Snatch'd Away in Beauty's Bloom	15	113
Oh! That We Two Were Maying	12	175
Old China	5-Pt.II	91
Old Familiar Faces	15	73
Old Grey Squirrel	14	306
Old Grimes	7-Pt. I	19
Old Ironsides	12	217
Old Woman of the Roads	14	311
Olivier Bécaille, Death of	21-Pt. I	53
On a Bust of Dante	14	152
On a Certain Lady at Court	13	272
On a Day Alack the Day	12	95
On a Girdle	12	132
On a Joke I once Heard from the Late Thomas Hood	1-Pt. I	87
On a Lazy Idle Boy	1-Pt. I	41
On a Picture of Peele Castle	14	44
On Being Found Out	1-Pt. I	104
On Clerical Snobs	1-Pt. I	15
On Cyclones	9-Pt. I	83
On Elizabeth L. H.	15	47
On Expert Testimony	9-Pt.II	13

	VOL.	PAGE
On "Forts"	8-Pt.II	69
On Gold-Seeking	9-Pt. I	99
On His Seventy-fifth Birthday (*Landor*)	13	278
On Letts's Diary	1-Pt. I	115
On Literary Snobs	1-Pt. I	24
On Milton	13	272
On Sir Philip Sidney	15	49
On Some Military Snobs	1-Pt. I	10
On Some of the Old Actors	5-Pt.II	52
On the Contrary	9-Pt. I	70
On the Death of Mr. William Hervey	15	80
On the Death of Thomson	15	59
On the Knocking at the Gate in Macbeth	4-Pt.II	100
On the Loss of the *Royal George*	10	148
On the Tombs in Westminster	15	45
On This Day I Complete My Thirty-sixth Year	12	275
On Time	13	52
On University Snobs	1-Pt. I	19
One Better	7-Pt. I	22
One Certainty	13	265
One-Hoss-Shay	11	236
One of Mr. Ward's Business Letters	8-Pt.II	68
One Week	9-Pt.II	151
Only of Thee and Me	12	339
Opium, Pains of	4-Pt.II	73
Opium, Pleasures of	4-Pt.II	31
Opportunity	11	106
Origin of the Banjo	9-Pt. I	79
Ostrich and the Hen	8-Pt. I	45
Otterburn, Battle of	10	171
O-U-G-H	7-Pt. I	143
Our Share of Night to Bear	13	282
Out of the Cradle Endlessly Rocking	14	120
Out of the Mouths of Babes	9-Pt. I	14
Outcasts of Poker Flat	20-Pt. I	30
Outwitted	13	294
Over Hill, Over Dale	12	19
Over the Mountains	12	114
Overtones	18	139
Overwhelming Saturday	22-Pt. I	101
Owl-Critic, The	7-Pt. I	41
Oxen, The	15	201
Oysterman, Ballad of the	7-Pt. I	105
Ozymandias of Egypt	13	222
Pack, Clouds, Away	12	107
Pains of Opium	4-Pt.II	73
Palabras Grandiosas	9-Pt. I	58
Palladium	14	278
Paradaisi Gloria	15	192
Parting at Morning	12	190
Passing of Cock-Eye Blacklock	22-Pt.II	64

	VOL.	PAGE
Passion in the Desert, A	21-Pt.II	107
Passionate Shepherd to His Love	12	97
Passions, The	13	81
Past and Present	2-Pt. I	138
Past, To the	13	161
Patent Gas Regulator	9-Pt.II	3
Patriot, The	11	290
Patriotic Tourist	9-Pt.II	47
Peace	1-Pt.II	135
Peace (*Vaughan*)	15	160
Peele Castle, On a Picture of	14	44
Pembroke, Countess of, Epitaph	15	46
Penseroso, Il	14	14
Pessimist, The	9-Pt. I	94
Petition to Time	12	252
Phillida and Corydon	12	106
Philomela	12	56
Philosopher and the Simpleton	8-Pt. I	46
Pibroch of Donald Dhu	12	201
Picture of Peele Castle, On a	14	44
Piece of Red Calico	8-Pt. I	105
Piece of String	21-Pt.II	96
Pied Piper of Hamelin	11	163
Pilgrimage, The	12	314
Pillar of the Cloud	12	323
Pindaric Ode	13	37
Piping Down the Valleys	12	246
Pippa Passes, From	12	58
Pit and the Pendulum	21-Pt. I	139
Place de la Concorde	15	226
Plain Language from Truthful James	11	234
Plea for Humor	8-Pt.II	3
Pleasures of Opium	4-Pt.II	31
Pliocene Skull, To the	8-Pt. I	145
Plumbers	8-Pt. I	150
Pocahontas	1-Pt. I	166
Poe-'em of Passion	9-Pt.II	137
Poem of Everyday Life	9-Pt.II	148
Poet's Song to His Wife	12	242
Polite	7-Pt. I	100
Polite Literature	2-Pt.II	119
Pomona's Novel	7-Pt.II	62
Poor Richard's Almanac	6-Pt.II	133
Porcelain Cups	22-Pt. I	38
Portland, My First Visit to	8-Pt.II	53
Post-Impressionism	7-Pt. I	145
Poster Girl, The	8-Pt.II	92
Praise of His Lady	12	79
Prayer of Cyrus Brown	9-Pt.II	8
Prehistoric Smith	9-Pt. I	20
Priestly, To Dr.	6-Pt.II	167
Primrose, The	12	124

	VOL.	PAGE
Prisoner in the Caucasus	19-Pt. I	141
Prisoner of Chillon	11	191
Private of the Buffs	11	284
Problem, The	14	268
Proem to *In Memoriam*	15	24
Progress of Poesy	13	76
Prose and Rhyme, Ballad of	12	335
Prospice	15	145
Prothalamion (*Spenser*)	13	13
Proud Lady	10	296
Proud Maisie	10	258
Providence and the Guitar	19-Pt.II	96
Psalm of Life	14	247
Psyche, Ode to	13	139
Pulley, The	15	153
Puritans, The	2-Pt.II	23
Qua Cursum Ventus	12	317
Quiet Heart	15	170
Rabbi Ben Ezra	14	191
Rain in Summer	14	96
Ramon	11	285
Raven, The	10	285
Recommendation, Model of a Letter of, of a Person You Are Unacquainted With	7-Pt. I	11
Refuge	15	170
Relief of Lucknow	11	184
Remarkable Dream	8-Pt. I	79
Rendition, A.	7-Pt. I	31
Reply to Committee on Electoral Count	5-Pt. I	101
Reply to Hayne, From the	6-Pt. I	63
Requiem	15	142
Requiescat	15	120
Resignation	15	131
Resolution and Independence	11	48
Response to Serenade	5-Pt. I	98
Resurgam	13	292
Retreat, The	15	161
Return, The (*Gibson*)	15	217
Return, The (*Teasdale*)	12	338
Revenge, The	10	222
Reward	2-Pt. I	146
Rheumatism Movement Cure	8-Pt.II	37
Rhodora, The	14	115
Rhoecus	11	127
Rhubarb	22-Pt.II	56
Rhyme for Priscilla	7-Pt.II	126
Richard Cory	14	309
Ride to the Lady	10	311
Rip Van Winkle	19-Pt.II	71
Rivermouth Romance, A	7-Pt.II	129

	VOL.	PAGE
Rizpah	10	279
Robin Hood	14	146
Robin Hood's Death	10	234
Romance of the Carpet	9-Pt. I	31
Romance of the Swan's Nest	10	79
Rosalind's Description	12	84
Rosalind's Madrigal	12	83
Rose Aylmer	15	119
Roundabout Papers	1-Pt. I	41
Royal George, On the Loss of the	10	148
Rugby Chapel	15	97
Ruggles and Fate	22-Pt.II	115
Rule, Britannia	12	208
Rules of Conduct (*Franklin*)	6-Pt.II	86
Running a Piano	9-Pt.II	17
Rural Life in England	3-Pt.II	23
Ruth	14	157
Sabrina	12	26
Said Opie Read	8-Pt. I	73
Sailor's Wife	10	34
St. Asaph's, To the Bishop of	6-Pt.II	175
Saint Brandan	11	137
St. Cecilia's Day, Song for	13	61
St. Mark's	1-Pt.II	91
Sally in Our Alley	12	142
Salute to the Trees	14	290
Sandpiper, The	12	70
Sands of Dee	10	261
Sandy Star	12	346
Sartor Resartus, Selections from	2-Pt. I	129
Saul	14	199
Saw Ye Bonnie Lesley?	12	148
Say Not the Struggle Nought Availeth	14	272
Scorn Not the Sonnet	13	175
Scott's Last Struggle	16-Pt.II	152
Sea, The	9-Pt.II	153
Sea, The (*Proctor*)	12	72
Sea Dirge	15	38
Sea Fever	12	334
Sea Gypsy	12	334
Seaweed	14	88
Secret Laughter	13	295
Self-Dependence	14	273
Sellers, Colonel Mulberry	7-Pt.II	31
Sensitive Plant	11	54
Sensitiveness	15	183
Sentence	13	295
Sephestia's Lullaby	12	247
Servant Problem	7-Pt. I	132
Seward, To	5-Pt. I	111
Shadowed Star	18	273

	VOL.	PAGE
Shakespeare, Elegy on	15	45
Shakespeare, W., Epitaph on	15	44
Sham	18	169
Shameful Death	10	277
Shark and the Patriarch	8-Pt. I	46
She Came and Went	15	134
She Hears the Storm	14	312
She is Going	5-Pt.II	154
She Walks in Beauty	12	164
She Was a Phantom of Delight	14	159
Ship of State and Pilot	5-Pt. I	94
Shropshire Lad, A	12	340
Shrouding of the Duchess of Malfi	15	38
Sic Vita	12	343
Sidney, On Sir Philip	15	49
Sidney's Soul, To Sir Philip	13	181
Siege of Berlin	21-Pt. I	129
Silvia	12	91
Similar Cases	9-Pt. I	53
Simplex Munditiis	12	91
Sir Galahad	14	184
Sir Humphrey Gilbert	10	160
Sir Launcelot and Queen Guinevere	10	51
Sir Patrick Spens	10	144
Sir Philip Sidney's Soul, To	13	181
Siren's Song	12	23
Sister of Elia, To the	15	76
Sit Down, Sad Soul	12	303
Skeleton in Armor	10	124
Sky, The	13	281
Skylark, To a (*Shelley*)	13	124
Skylark, To the (*Wordsworth*)	12	40
Slave Ship	1-Pt.II	27
Slave to Duty	8-Pt. I	66
Slavery, Fragment on	5-Pt. I	11
Sleep	15	21
Smack in School	7-Pt. I	30
Small Celandine, The	14	112
Small, Sweet Idyl	14	79
Snatch'd Away in Beauty's Bloom, Oh	15	113
Snob Playfully Dealt With	1-Pt. I	3
Snow-storm, The	14	93
Snowstorm, The (*Pushkin*)	21-Pt.II	130
Society Reporter's Christmas	8-Pt. I	57
Society upon the Stanislaus	7-Pt.II	57
Soldier	15	228
Soldier, Rest!	12	277
Soldier, Soldier	15	212
Soldier's Dream	10	186
Solitary Reaper, The	14	160
Some Messages Received by Teachers	7-Pt.II	144
Song (*Behn*)	12	141

	VOL.	PAGE
Song (*Blake*)	12	145
Song (*Carew*)	12	134
Song (*Coleridge*)	12	166
Song (*Darley*)	12	170
Song (*Shelley*)	12	225
Song (*Tennyson*)	12	54
Song for St. Cecilia's Day	13	61
Song Is So Old	12	337
Song of Marion's Men	10	199
Song of the Brook	14	99
Song of the Camp	11	88
Song of the Jellyfish	9-Pt.II	63
Song of the Shirt	12	292
Song of Triumphant Love	19-Pt. I	109
Songs for My Mother	14	300
Songs from an Evil Wood	15	221
Sonnet, The (*Rossetti*)	13	176
Sonnet on Chillon	13	222
Sonnet, Scorn Not the	13	175
Sonnets (*Arnold*)	13	253
Sonnets (*Coleridge*)	13	227
Sonnets (*Hood*)	13	230
Sonnets (*Keats*)	13	223
Sonnets (*Lowell*)	13	251
Sonnets (*Milton*)	13	198
Sonnets (*Shakespeare*)	13	184
Sonnets (*Turner*)	13	245
Sonnets (*Wordsworth*)	13	206
Sonnets from the Portuguese	13	232
Sorrows of Werther (*Thackeray*)	1-Pt. I	164
Souls	14	317
South Country	12	331
Sower, The	14	144
Speeches (*Lincoln*)	5-Pt. I	3
Spirit's Epilogue	12	27
Splendor Falls on Castle Walls	12	181
Sprig of Lemon Verbena	22-Pt.II	1
Spring	12	15
Spring's Welcome	12	15
Springfield Speech	5-Pt. I	23
Stammering Wife	7-Pt. I	98
Standard-bearer, The	10	307
Stanzas for Music	12	162
Stanzas Written in Dejection Near Naples	14	73
Star-Spangled Banner	12	213
Statue and the Bust	11	273
Stepping Westward	14	158
Stirrup-Cup	13	283
Stout Gentleman	3-Pt.II	129
Strahan, To Mr.	6-Pt.II	169
Stratford-on-Avon	3-Pt.II	95
Street Scenes in Washington	8-Pt.II	74

	VOL.	PAGE
Strictly Germ-Proof	7-Pt. I	141
Strip of Blue.	14	42
Summer Dawn	12	172
Sumner, Charles	15	111
Sunrise	14	25
Superannuated Man	5-Pt.II	80
Supplication	13	59
Susan Simpson	7-Pt.II	19
Sweet and Low	12	249
Take, O Take Those Lips Away	12	93
Tale of the Kennebec Mariner	9-Pt.II	10
Tam O'Shanter	11	253
Task, of the Modern Historian	2-Pt.II	3
Taylor, To J. (*Lamb*)	5-Pt.II	123 and 125
Tears, Idle Tears	12	272
Telling the Bees	11	308
Terminus.	14	267
Thanatopsis	15	18
That 't Were Possible, O	12	185
There Are Gains for All Our Losses	12	267
There Was a Boy	14	156
"There's Rosemary"	13	287
Thomas the Rhymer	10	67
Thompson Street Poker Club	7-Pt.II	116
Thomson, On the Death of	15	59
Thorns in the Cushion	1-Pt. I	51
Thou Lingering Star	12	270
Thoughtless Waiter, Ballad of the	9	147
Thoughts.	15	65
Three Fishers	10	262
Three Men of Gotham	12	257
Three Troopers	10	215
Throstle, The	12	55
Thy Braes Were Bonny	10	249
Thyrsis	15	86
Tiger, The	12	42
Tintern Abbey	14	47
'Tis Ever Thus	9-Pt.II	152
Titanic, Heroes of the	10	305
Titmouse, The	12	66
To—— (*Shelley*)	12	161
To—— (*Shelley*)	12	162
To a Mountain Daisy	14	109
To a Skylark	13	124
To a Waterfowl	13	147
To Althea from Prison	12	130
To Anthea	12	126
To Autumn	13	32
To Blossoms	12	33
To Celia	12	90
To Chloris	12	138

	VOL.	PAGE
To Correspondents	9-Pt. I	73
To Daffodils	12	34
To Daisies	12	127
To Dianeme	12	123
To Helen	12	176
To His Inconstant Mistress	12	135
To His Lute	13	198
To Lucasta, Going Beyond the Seas	12	129
To Lucasta, on Going to the Wars	12	198
To Mary	12	234
To Mary (*Cowper*)	12	243
To Mary Unwin	13	205
To Meadows	12	35
To Mistress Margaret Hussey	12	108
To Night	12	43
To 166th Ohio Regiment	5-Pt. I	96
To Robert Browning	14	151
To Roses in the Bosom of Castara	12	116
To Sir Philip Sidney's Soul	13	181
To the Cuckoo (*Logan*)	12	37
To the Cuckoo (*Wordsworth*)	12	38
To the Dandelion	14	116
To the Evening Star	12	47
To the Fringed Gentian	14	114
To the Future	13	164
To the Humblebee	12	64
To the Muses	12	287
To the Nightingale	12	16
To the Past	13	161
To the Pliocene Skull	8-Pt. I	145
To the Sister of Elia	15	76
To the Skylark (*Wordsworth*)	12	40
To the Unknown Eros	13	169
To the Virgins to Make Much of Time	12	125
To the West Wind, Ode	13	129
To Violets	12	35
To Wordsworth (*Landor*)	14	148
Total Depravity of Inanimate Things	8-Pt. I	15
Toys, The	15	140
Tragedy of a Theatre Hat	9-Pt.II	50
Trees	12	329
Trees and the Master, Ballad of	12	316
Trees, Salute to the	14	290
Trial for Murder	21-Pt. I	1
Tricksters	13	288
Triumphant Love, Song of	19-Pt. I	109
Trout, the Cat and the Fox, The	8-Pt.II	83
Trout's Appeal	7-Pt.II	147
Truth about Horace	9-Pt. I	17
Truthful James, Plain Language from	11	234
Tryste Noël	15	202
Turkish Bath, At a	9-Pt.II	74

	VOL.	PAGE
Tushmaker's Toothpuller	7-Pt.II	53
Twa Corbies, The	10	245
Two Boyhoods	1-Pt.II	3
Two Cases of Grip	8-Pt. I	50
Two Fishers	9-Pt.II	102
Two in the Campagna	[illegible]	187
Two Races of Men	5-Pt.II	3
Ulalume	11	302
Ulysses	14	175
Unattainable, The	8-Pt. I	44
Under the Greenwood Tree	12	21
Universal Prayer	15	166
University Snobs, On	1-Pt. I	10
Unknown Beloved, The	10	300
Unknown Eros, To the	13	169
Unmarried Female	8-Pt.II	26
Unwin, To Mary	13	205
Up-Hill	12	322
Upon Julia's Clothes	12	124
Upon the Death of Sir Albert Morton's Wife	15	47
Us Poets	9-Pt. I	148
Vacation of Mustapha	8-Pt. I	3
Vagabond Song	12	330
Valley of Cauteretz, In the	13	321
V-A-S-E, The	7-Pt.II	60
Venice	1-Pt.II	73
Venice, Ode on	13	115
Vers. Libre. Little Swirl of	8-Pt. I	172
Verses (*Cowper*)	14	221
Vickery's Mountain	14	303
Village Blacksmith	14	105
Villager and the Snake	9-Pt. I	10
Villiers, Lady Mary, Epitaph on the	15	48
Violets, To	12	32
Virtue	15	154
Vision of Sir Launfal	11	107
Vision of Sudden Death	4-Pt.II	110
Visit to Brigham Young	9-Pt. I	47
Vobiscum Est Iope	12	198
Voice of the Heavens	15	163
Voice of Toil	12	200
Voyage, The	3-Pt.II	61
Wages	12	321
Wakefield	3-Pt. I	85
Waldeinsamkeit	14	39
Walloping Window-Blind	9-Pt.II	55
Waly, Waly, Up the Bank	10	28
Wandering Willie's Tale	20-Pt.II	75
Wanted—a Drink	9-Pt.II	150

	VOL.	PAGE
Warm Welcome	8-Pt. I	116
Washington, To General	6-Pt.II	170
Watch-Tower, The	2-Pt. I	129
Waterfowl, To a	13	147
We Are Seven	10	252
Weary Lot Is Thine	10	40
Wedding Journey	7-Pt. I	76
Weed, To Thurlow	5-Pt. I	124
Weep You No More, Sad Fountains	12	100
Welcome, A	12	111
Wellington, Ode on the Death of the Duke of	13	151
Were I as Base as Is the Lowly Plain	13	183
Werther, Sorrows of (*Thackeray*)	1-Pt. I	164
West Wind, Ode to the	13	129
Westminster Abbey	3-Pt.II	75
Wet Sheet and a Flowing Sea	12	73
What Constitutes a State?	13	88
What He Wanted It For	9-Pt. I	90
What Mr. Robinson Thinks	7-Pt. I	115
What Rabbi Jehosha Said	14	282
What's in a Name?	9-Pt.II	103
Whaups, The	12	70
When Daisies Pied	12	18
When Icicles Hang by the Wall	12	22
When Lovely Woman Stoops to Folly	13	273
When Moonlike Ore the Hazure Seas	1-Pt. I	165
When the Lamp Is Shattered	12	274
When We Two Parted	12	163
Whigs and the Mexican War	5-Pt. I	3
Whistle, The	6-Pt.II	156
Whitefield, George	6-Pt.II	108
Wife of Usher's Well, The	10	240
Wild Honeysuckle	14	113
Will	14	259
Will, The (*Donne*)	15	156
Will of God	15	181
Wilt Thou Leave Me Thus, And	12	81
Wind in the Rose-Bush	20-Pt.II	12
Wings	14	289
Winter Ride	12	331
Winter Wish	12	259
Wish, A	12	224
Wishes to His Supposed Mistress	12	117
Without and Within	8-Pt.II	72
Without Benefit of Clergy	19-Pt. I	54
Written in 1745, Ode	15	34
Wolfram's Dirge	15	42
Woman Who Helped Her Sister	9-Pt.II	81
Woman Who Used Her Theory	9-Pt.II	80
Woman Who Was Not Athletic	9-Pt.II	78
Woman's Last Word	14	189
Wooing Song	12	101

	VOL.	PAGE
Wordsworth, To (*Lamb*)	5-Pt.II	114, 129, 136, 143
Wordsworth, To (*Landor*)		14 148
Work and Sport	9-Pt.II	87
Workingmen of Manchester, To the	5-Pt. I	115
World, The	14	245
World-Soul, The	12	59
World's Great Age Begins Anew	12	284
Wouter Van Twiller	7-Pt. I	3
Wreck of the Hesperus	10	156
Yankee Recruit	7-Pt. I	52
Yarrow Unvisited	14	53
Ye Mariners of England	10	150
Young Beichan	10	17
Young Dead, The	15	213
Youth and Age	14	264
Youth and Love	12	231

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